Anatoly T. Fomenko

History: Fiction or Science?

CHRON 8 OLOGY

To ask the right question is already
half the solution of a problem.
CARL GUSTAV JUNG.

Plato is my friend, Aristotle is my friend,
but my greatest friend is truth.
ISAAC NEWTON.

History is written by the survivors.
CATHERINE DE MEDICI.

We can judge our progress by the courage
of our questions and the depth of our answers,
our willingness to embrace what is true rather
than what feels good.
CARL SAGAN.

Anatoly T. Fomenko, Gleb V. Nosovskiy

History: Fiction or Science?

CHRONOLOGY

8

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History: Fiction or Science?

Fomenko, Anatoly Timofeevich *(b. 1945).* Full Member (Academician) of the Russian Academy of Sciences, Full Member of the Russian Academy of Natural Sciences, Full Member of the International Higher Education Academy of Sciences, Full Member of the Russian Academy of Technological Sciences, Doctor of Physics and Mathematics, Professor. Head of the Section of Mathematics of the Department of Mathematics and Mechanics, Moscow State University. Solved Plateau's Problem from the theory of minimal spectral surfaces. Author of the theory of invariants and topological classification of integrable Hamiltonian dynamic systems. Laureate of the 1996 National Premium of the Russian Federation (in Mathematics) for a cycle of works on the Hamiltonian dynamical systems and manifolds' invariants theory. Author of 200 scientific publications, 30 monographs and textbooks on mathematics, a specialist in geometry and topology, calculus of variations, symplectic topology, Hamiltonian geometry and mechanics, computer geometry. Author of a number of books on the development of new empirical-statistical methods and their application to the analysis of historical chronicles as well as the chronology of antiquity and the Middle Ages.

Nosovskiy, Gleb Vladimirovich (&. *1958).* Candidate of Physics and Mathematics (Moscow State University, 1988), specialist in theory of probability, mathematical statistics, theory of probabilistic processes, theory of optimization, stochastic differential equations, computer modelling of stochastic processes, computer simulation. Worked as researcher of computer geometry in Moscow Space Research Institute, Moscow Machine Tools and Instruments Institute, Aizu University (Japan). Faculty member of the Department of Mathematics and Mechanics, Moscow State University.

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A. T. Fomenko

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Introducing the problem. A criticism of the Scaligerian chronology.
Dating methods as offered by mathematical statistics. Eclipses and zodiacs.

A. T, Fomenko

Chronology 2

The dynastic parallelism method. Rome. Troy. Greece. The Bible. Chronological shifts.

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Russia. Britain. Byzantium. Rome.

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Russia = Horde. Ottomans = Atamans. Europe. China. Japan. The Etruscans. Egypt. Scandinavia.

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Chronology 7

The Great Empires legacy in Eurasia and America's history and culture.

A. *T Fomenko, G. V. Nosovskiy*

Chronology 8

Reconstruction.

This eight volume edition is based on a number of our books that came out over the last couple of decades. All this gigantic body of material was revised and categorized to avoid the repetitions that are inevitable in the publication of separate books. The reader will find a systematic rendition of detailed criticisms of the consensual (Scaligerian) chronology, the descriptions of the methods offered by mathematical statistics and natural sciences that the authors have discovered and researched, as well as the new hypothetical reconstruction of global history up until the XVIII century. Our previous books on the subject of chronology were created in the period of naissance and rather turbulent infancy of the new paradigm and involved issues, which often resulted in multi-optional hypotheses.

The present edition pioneers in formulating a consecutive unified concept of the reconstruction of ancient history - one that apparently is supported by a truly immense body of evidence. Nevertheless, it is understandable that its elements may occasionally be in need of revision or elaboration.

From the Publishers

WE HAVE ASKED Open AI a question: are there valid reasons to doubt world history as taught in school and university? The AI answered: yes, there are such reasons:

1. Incomplete or biased narratives. The history we learn is often shaped by the biases of those who write it. It is inevitable that individuals, groups, and nations will interpret history in their favor, emphasizing their achievements and downplaying their failures. This leads to incomplete and biased narratives that can overlook or delegitimize the experiences of other groups.

2. The role of power and politics. The historical knowledge can be manipulated to establish power and legitimize political ideologies. This means that the history we are taught can be shaped to reinforce the status quo and political agendas, excluding alternative perspectives or dissenting voices.

3. Limited, partial, or false information. The historical evidence is incomplete, and it is impossible to have a full picture of the past. Furthermore, historical documents could be falsified, destroyed, or purposely ignored, resulting in a limited or false representation of the past.

4. Interpretation of evidence. The interpretation of historical evidence is subjective and can be contested, leading to differences in the understanding of the same events.

In conclusion, the AI said: there are valid reasons for doubting world history as taught in schools and universities. Critics can argue that history is incomplete, biased, manipulated, and subject to interpretation, leading to limitations in our understanding of the past.

Long before the AI, a group of mathematicians headed by Anatoly T. Fomenko reached the same conclusion and started, in 1972, the elaboration of the theory of New Chronology following the discovery by the American astrophysicist Robert Russel Newton of an important parameter D" in the Crazy Earth-Moon telluric system.

U.S. research of earth-moon mechanics by the late NASA astrophysicist Robert Russel Newton leads mathematicians to a breakthrough in the chronology of world history. The timeline of civilization based on only irrefutably dated events and artifacts shrinks drastically to 1000 years.

WARNING: The New Chronology theory of Dr. Fomenko and team has been universally rejected by the non-scientist mainstream scholars of history, who branded it not only as pseudo-historic but also as pseudoscience! As Dr. Fomenko blows consensual world history to smithereens, he successfully removes a crucial cornerstone of chronology from underneath the otherwise impeccable edifice of World History. Saint Augustine was quite prescient when he said: “Be wary of mathematicians, particularly when they speak the truth.” Henry Ford once said: “History is more or less bunk!” Prominent mathematician Anatoly Fomenko not only proved it for a fact but as a true scientist tried to upgrade it into rocket science.

The authors claim that the civilization of *homo sapiens* species is barely 1000 years old and present the readers of Volume VIII with new irrefutable results of the autopsy of the consensual world history made with the toolbox of the new chronology, a.k.a. statistics, astronomy, exact sciences, and logic. Better yet, the authors have added the Bible to their toolbox with results confirming the theory of New Chronology to the utmost.

The present volume contains a fully improved, cross-checked bibliography.

Also by Anatoly T. Fomenko

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Contents

About the Authors ... *iv*
Overview of the eight volumes ... *v*
From the Publishers ... *vi*
Also by Analoly T. Fomenko ... *vii*
Also by Gleb V. Nosovskiy ... *viii*
The conflict of mathematics with historiography.—*By Sergey Glazyev* ... *xix*
On the New Chronology of Fomenko-Nosovskiy.—*By Abdusalam Guseinov* ... *xxi*

Introduction

1. The conventional version of the world history was created relatively recently, in the XVII century This version is incorrect ... 3
2. Psychological remarks ... 6

Chapter 1 A brief reconstruction of history before the XIX century

1. The epoch before the XI century ... 9
2. The epoch of the XI-XII century The Nativity of Christ in 1152 and his crucifixion in Czar-Grad in 1185. Christian religion. The story of the evangelic Magi reflects the worship of Andronicus-Christ in Russia-Horde of the XII century ... 10
3. The XIII century: the grand Trojan War as vengeance for Christ. Russia-Horde organizes crusades on Czar-Grad, and soon the center of the Empire moves to Vladimir-Suzdal Russia ... 13
    3.1. The crusaders avenge for the crucifixion of Andronicus-Christ ... 13
    3.2. The exodus of the Trojans from Troy = Czar-Grad ... 13
    3.3. The formation of Russia as the center of a new empire, the successor of the previous ... 14
    3.4. Unification of the Slavic and Turkic peoples under the Horde rule ... 15
4. The XIV century: the "Mongol" = Great conquest. The origins of the huge Russian-Horde Empire ... 16
    4.1. The creation of the Russian state (i.e., Russia-Horde) under military (Horde) rule ... 16
    4.2. Invasion of "Mongols" into Western and Southern Europe, Asia, and Africa. The rise of the "Mongol" = Great Empire ... 16
    4.3. The Cossacks and the Horde = "raty" ... 17
    4.4. Russian Czars-Khans of the XIV century ... 18

5. The XV century. The capture of Czar-Grad = Jerusalem. The Ottoman = Ataman invasion. Colonization of America by the Horde.... 23
    5.1. The rise of the Ottoman Empire. Ottomans = Atamans, that is, Cossack chieftains.... 23
    5.2. Transformation of the Empire into the union of two states: Russia-Horde and Ottomania = Atamania. The biblical conquest of the promised land is the Horde-Ataman conquest of the XV century.... 24
    5.3. Western Europe under the rule of Russia-Horde and Ottomania = Atamania. The Habsburgs before Charles V are, in the eyes of Europeans, the Horde czars of Novgorod the Great.... 25
    5.4. The beginning of the religious schism.... 26
    5.5. Russian Czars-Khans of the XV century.... 28
    5.6. The conquest of America in the XV century by Russia-Horde and Ottomania-Atamania. Biblical patriarch Noah is Christopher Columbus.... 31
6. The XVI—early XVII century. The Reformation in Western Europe. The Great Strife in Russia.... 31
    6.1. The Kazan = Khazar rebellion in Russia-Horde.... 31
    6.2. The Reformation rebellion in Western Europe.... 32
    6.3. Preparations in Russia-Horde for a punitive campaign to suppress the Reformation in Western Europe.... 32
    6.4. The story of Esther. Oprichnina as a massacre of the ruling military estate of the "Mongol" = Great Empire.... 33
    6.5. Split of the "Mongol" = Great Empire.... 34
    6.6. Russian Czars-Khans of the XVI century.... 34
    6.7. The city of Moscow is described in the Bible as Jerusalem of the time of Nehemiah.... 38
    6.8. The Babylonian captivity.... 39
7. The XVII century. The Romanovs come to power. Break with Turkey.... 40
    7.1. Temporary overcoming of the strife in the Empire. A failed attempt of restoration and a new outbreak of the strife. The Romanovs come to power.... 40
    7.2. Separation of various states from the Empire.... 40
    7.3. Setting on each other the Romanov Russia and Turkey-Atamania as two halves of the former Great Empire.... 40
    7.4. Diplomatic success of the Reformation.... 41
    7.5. Creating the history of Europe, Western chronologists pushed bad events into the past.... 42
    7.6. Russian Czars-Khans of the XVII century.... 42
    7.7. The Great Strife and the seizure of power by the Romanovs.... 43
8. The XVIII century. Division of the remains of Russia-Horde between the Romanovs and the newborn United States of America.... 44
    8.1. The war of the Romanovs with "Pugachev." The emergence of the United States of America in 1776 44
    8.2. Division of the religious heritage of the "Mongol" = Great Empire.... 44
9. Even in the XVIII century, the rule of the Romanovs remained in many respects the occupation of Russia by foreigners. Our analysis of the list of full members of the Russian Academy of Sciences of the XVIII-XIX century.... 45
    9.1. The list of academicians.... 45

9.2. The list of academic historians of the Russian Academy of Sciences in the XVIII-XIX century.......... 48
10. How the “Mongol” = Great Empire was organized.......... 50
11. Falsification of history in the XVII-XVIII century.......... 56

Chapter 2 "Ancient" Rome is a reflection of the Third Rome, that is, Russia-Horde of the XIII-XVI centuries

1. The Czar-Grad Kingdom of the XI-XII century and the “Mongol” = Great Empire of the XIII-XVI centuries are the originals of all the main “ancient kingdoms” of the Scaligerian history.......... 69
2. Russian and Western European chronicles.......... 78
3. Russian and Western European Royal tombs.......... 78
4. The Habsburgs of the XIII-XVI centuries ruled Western Europe “from afar”.......... 80

Chapter 3 The Habsburg Emperors of the XIII-XVI centuries are reflections of the Czar-Khans of the Russian-Horde Empire of the same period

1. Vasily I is reflected in the Western chronicles as “Rudolf I”.......... 81
2. Dmitry I is reflected in the Western chronicles as “Rudolf I “.......... 82
3. Andrei of Novgorod = (?).......... 83
4. Mikhail The Holy is reflected in the Western chronicles as “Adolf of Nassau” + “Albrecht”.. 84
5. Georgy = Yuri Danilovich is reflected in Western chronicles as “Henry VII”.......... 85
6. The Strife.......... 88
7. Ivan Kalita = Caliph is reflected in Western chronicles as “Ludwig of Bavaria”.......... 88
8. Simeon the Proud = Alexander Nevsky is also reflected as “Ludwig of Bavaria” in the Western chronicles.......... 91
9. Ivan the Fair is also reflected in Western chronicles as “Ludwig of Bavaria”..........93
10. Dmitry of Suzdal is reflected in Western chronicles as “Charles IV”.......... 93
11. Dmitry Donskoy is reflected in Western chronicles as “Charles IV” + “Wenceslaus”.......... 93
12. Vasily I is reflected in Western chronicles as “Wenceslaus”.......... 100
13. Murza Teginya is reflected in Western chronicles as “Frederick, Duke of Brunswick*’.......... 101
14. Yuri Dmitrievich is reflected in Western chronicles as “Rupert of the Palatinate”.......... 101
15. Vasily the Squint is reflected in Western chronicles as “Josias”.......... 102
16. Vasily II is reflected in Western chronicles as “Wenceslaus” + “Sigismund”.......... 102
17. Dmitry Shemyaka is reflected in the Western chronicles as “Albert of Austria”.......... 105
18. Ivan III is reflected in Western chronicles as “Frederick III”.......... 105
19. Vasily III is reflected in Western chronicles as “Maximilian I”.......... 111
20. The Strife. Elena Glinskaya is reflected in the Bible as Jezebel, queen of Israel.......... 118
21. Ivan IV “The Terrible” is reflected in Western chronicles as “Charles V”.......... 128
22. Ivan IV, a.k.a. Basil the Blessed.......... 135
23. Dmitry Ivanovich.......... 137
24. Ivan V Ivanovich is reflected in Western chronicles as “Ferdinand”.......... 137

25. Simeon-Ivan Bekbulatovich is reflected in Western chronicles as “Maximilian II”.............. 142
26. Fyodor Ivanovich.......... 143
27. Boris “Godunov”.......... 143
28. Fyodor Borisovich.......... 143
29. Dmitry Ivanovich, “False Dmitry”.......... 143
30. Apparently false coronation medal of Dmitry Ivanovich, named “False Dmitry I” in the Romanovian history.......... 144
31. Vasily Shuisky.......... 145
32. The Great Strife.......... 145
33. Seizure of power by the Romanovs.......... 145
34. Israeli and judean kings as a division of power in the Empire. The Israeli king is the head of the Horde, the military administration. The king of Judah is the Metropolitan, the head of the priesthood.......... 145
35. Conclusion.......... 147

Chapter 4 The French Queen Catherine de Medici is a reflection of the Russian Grand Princess Sophia Palaiologos. What was the St. Bartholomew's Day massacre?

1. Sophia Palaiologos (the alleged XV century) and Catherine Medici (the XVI century). Youth, marriage, coming to power in the Empire.......... 149
2. Sophia-Maria Palaiologos and her competitor Elena of Wallachia = biblical Esther. Their “French” reflections are Catherine-Maria de Medici and her competitor Diane de Poitiers.......... 160
3. The death of Henry II is a reflection of the death of Czar-Khan Vasily III, i.e., the biblical king Ahab. The biblical prophet Micaiah is the seer Michel de Nostredame (Nostradamus).......... 164
4. The St. Bartholomew’s Day was the “Mongol” Empire’s response to the rebellion of the XVI century, described in the Bible as the “massacre of the Persians” (Purim)................ 169
5. Mary Stuart as another Western European reflection of Elena of Wallachia = biblical Esther.......... 173
6. Summary.......... 181

Chapter 5 Instructive story of the double-headed eagle and the royal crown—the two main symbols of the "Mongol" = Great Empire

1. When and why the double-headed eagle turned into a single-headed eagle............................. 183
   1.1. The double-headed eagle is present on many allegedly “antique” monuments in Europe, Africa, and Asia.......... 183
   1.2. The “Mongol” double-headed eagle reigned practically on all main mediaeval coats of arms of Europe.......... 188
   1.3. After the success of the Reformation rebellion of the XVII century, the eagles on most of Western European coats of arms had one of their heads “cut off.” They became single-headed and looking only west.......... 188
2. How looked the main crown of the “Mongol” = Great Empire, and why it was not preserved.......... 200
   2.1. Why the crowns in the old images of the Russian Czars-Khans of the XIV-XVI centuries are so different from those in the museums.......... 200
   2.2. Who and why destroyed the main golden crown of the “Mongol” = Great Empire.......... 205

2.3. The main crown of the Great = "Mongol" Empire is reflected in the old crowns of its many provinces........ 206

Chapter 6 History of the Middle Ages on the star maps

1. History of the origin of the constellations........ 213
2. The zodiac........ 214
    2.1. Constellations of Cancer and Capricorn as astronomical marks of solstices........ 214
    2.2. The first half of the zodiac is a brief Gospel in pictures........ 216
    2.3. The second half of the zodiac—the mediaeval George the Victorious fights the dragon and saves the princess........ 225
3. Northern sky constellations........ 232
    3.1. The constellation of Boötes apparently refers to Batu Khan - Ivan Kalita........ 232
    3.2. Constellations Ursa Major and Draco probably symbolized two parts of the Empire—Russia-Horde and Ottomania = Atamania........ 233
    3.3. The constellation of Cepheus = Kithei probably symbolized China, i.e., Kitia, or Scythia........ 234
    3.4. The constellation of Lyra, probably, was designed sometime as a double-headed "Mongol" eagle........ 235
    3.5. The constellation of the Serpent probably depicted biblical Moses with his famous bronze snake........ 236
    3.6. The constellation of Cassiopeia probably depicted the crucifixion of Christ........ 237
4. Southern sky constellations........ 240
    4.1. Orion = Aria = Aaron.crosses the River Eridan - Jordan and attacks the Rhino Whale = Czar-Grad........ 240
    4.2. The constellation Ship of the Argonauts = biblical Noah's Ark depicted Columbus's voyage across the Atlantic in 1492 and the discovery of America........ 244
    4.3. The constellations of Hydra and Crater (Cup) probably refer to the beast and the "Bowl of Abominations" of the biblical Apocalypse........ 247
    4.4. The constellation Unicorn probably symbolized fire guns, Russian-Horde howitzers, known at least since the XVI century........ 249
5. Our reconstruction........ 252

Chapter 7 Traces of the "Mongol" = Great Empire on mediaeval maps

1. Gerard Mercator published in the XVI century hundreds of maps, most of which were "lost without a trace"........ 253
2. Ivan Kirillov, the famous Russian cartographer of the XVII century, published hundred of maps, most of which were destroyed by the Romanovs........ 258
3. Today we are assured that mediaeval cartographers, out of ignorance, confused and combined "antiquity" with the Middle Ages........ 260
4. Why one of the main distance units in mediaeval Western Europe was called "ruthen"........ 260
5. The world map of Vasily Kiprianov (1707), presented to Peter the Great, contradicts the conventional history........ 261
    5.1. Vasily Kiprianov and Jacob Bruce........ 261
    5.2. A white spot in Muscovite Tataria covering all of Siberia and north and north-west of America........ 263
    5.3. At the beginning of the XVIII century, large territories of Russia already had "antique" names, e.g., Scythia and Sarmatia........ 264

5.4. In the XVII century, the Black Sea was the name of the central Pacific Ocean. In the XVIII century, the Gulf of California was called the Tchormnoye (Red) Sea, which was also the name of the entire Indian Ocean.................................. 266
$.5. The Hessian Sea = the Californian Sea, and the Land of Hess is in the modern Pacific Ocean.. 267
5,6. On the world map of 1707, the modern Pacific Ocean was called the "Sudovo Sea or Irinea." South America was formerly called "America One"........................... 268
6. The Horde is indicated on the Byzantine Mosaic map, allegedly of the VI century A.D., in the holy land, near Jerusalem.. 275

Chapter 8 Miscellaneous

1. The works of the "early mediaeval" author Cosmas Indicopleustes "surfaced from the Dark Ages" in the West only in the XVIII century, and in Russia not before the XV century... 279
2. Who were the Christian stylites, or pillar dwellers, or pillar-saints?....................................... 280
3. Carefully knocked down and cleaned up inscription on the mediaeval tomb of Gottfried in the Cologne Cathedral.. 282
4. The small German city of Trier and the "great city of Treves" of the old chronicles................ 285
5. The relics of the evangelist Matthew were "discovered" in the XII century. Why were they found exactly in the German city of Trier?... 287
6. The old T-shaped Christian cross is featured in many mediaeval pictures............................... 290
7. In many images, the crucifixion of Christ takes place in the gospel Jerusalem near a large sea strait... 293
8. Works attributed to Albrecht Durer, allegedly of the XV-XVI century, were most likely created in the XVII century.. 296
9. The oldest surviving globe of Martin Behaim, allegedly of 1492, most likely has been made in the XVI-XVII century.. 306
10. Triumphal arches were built by the "Mongol" Empire not only in Italy and Europe in general, but also, for instance, in Ottomania = Atamania...................................... 312
11. Pectoral crosses with crescents from old mounds.. 312
12. Red archer caftans on the coat of arms of the owners of the Chilion Castle in Switzerland.. 313
13. Russian Tatars and Tatar Russians. (On the works of Murad Adzhiev)................................ 315
14. Embalming was practiced in Russia at least until the end of the XVIII century.................... 317
15. In the XVII century, the Russian language was still widely spread in Karelia and Finland.. 317
16. An iron crowbar for cleaving ice became a ritual object in "ancient" Egypt......................... 318
17. It is considered that Alexander the Great was buried in a glass sarcophagus filled with honey... 320
18. Thor Heyerdahl proves the existence of cognate relation between "ancient" Vikings and Russian Don Cossacks.. 322
19. The stele of the Sumerian king Naramsin, allegedly of the XXIII century B.C...................... 322
20. "Polovtsian stone women" as old grave statues of the XIV-XVI centuries............................ 323
21. The Horde Cossacks of the XIV-XVI centuries wore helmets with iron visors. Western European artists depicted them as knights... 331
22. Incessant editing of old texts and inscriptions borders on forgery.. 334
23. The "ruble" coin of King Edward III of England.. 336

24. Why at the both monuments to Nikolay Karamzin, erected under the Romanovs, the historian himself is allowed a secondary place.. 336
25. Golden shroud coffins in Russia... 341
26. What is depicted on the painting "The Battle of Alexander at Issus" by Albrecht Altdorfer, allegedly of 1529?... 341
27. Where and how were the Roman numerals invented?.. 343

Chapter 9 Joan of Arc is described in the Bible as the prophetess and warrioress Deborah

1. French version of the story of Joan of Arc.. 347
2. The story of the biblical prophetess and warrioress Deborah.. 348
3. A comparison of the stories of Joan of Arc and biblical Deborah reveals a bright parallelism.. 349
    3.1. Both Joan of Arc and Deborah were considered prophetesses.................................... 349
    3.2. Both Joan of Arc and biblical Deborah were warrioresses and commanders who won the war.. 349
    3.3. General Talbot, English opponent of Joan of Arc, dies in a battle. Assyrian general Sisera, opponent of Deborah, is killed by a woman..................................... 350
    3.4. Mediaeval authors outrightly "compared" Joan of Arc with biblical Deborah............. 351
    3.5. Secondary but curious linguistic traits associated with the names of Joan of Arc and Deborah.. 351
    3.6. It reveals that on the sword of the Old Testament Deborah five Christian lily-crosses were depicted!... 353
4. The war letters of Joan of Arc and the victory hymn of the biblical Deborah.......................... 353
5. The Bible says nothing about Deborah's death. There are various contradictory versions of the fate of Joan of Arc.. 354
6. Some old images of Joan of Arc = biblical Deborah.. 358

Chapter 10 The French Marshal Gilles de Rais is described in the Bible as the mighty warrior Samson

1. The summary of the French story of Gilles de Rais, allegedly a character of the XV century.. 361
2. The biblical story of warrior Samson and treacherous Delilah.. 362
3. The comparison of the stories of Gilles de Rais and biblical Samson reveals a bright parallelism.. 364
    3.1. Both Gilles de Rais and Samson were considered great warriors, and both occupied high positions in state hierarchy.. 364
    3.2. Gilles de Rais becomes an alchemist, a wizard, and a magus. Samson "speaks in riddles," his acts are often incomprehensible for others.. 364
    3.3. Massacres attributed to Gilles de Rais and massacres committed by the biblical Samson... 366
4. The magical hair of Samson and the magical "blue beard" of Gilles de Rais.......................... 366
5. The biblical Delilah embodies either Gilles de Silk, a companion of Gilles de Rais in his experiments with magic, or a "devil" who seduced Gilles de Rais................................ 370
    5.1. Biblical Delilah = mediaeval devil... 370
    5.2. Delilah was offended with Samson, and the devil was offended with Gilles de Rais.. 372
6. Voluntary surrender of both heroes, multiple attempts of the enemies to tame them, and, finally, their death.. 372

    - 6.1. Voluntary surrender of Samson, and voluntary surrender of Gilles de Rais................. 372
    - 6.2. Stage two: Samson = Gilles has to constantly defend himself from the enemies 373
    - 6.3. Stage three: a sharp turning point in the fight, and the death of Samson = Gilles... 374
    - 6.4. The death of Samson = Gilles de Rais. What "house" the biblical Samson had destroyed before death.. 374
- 7. Why was Samson called Samson?.. 377
- 8. The story of Gilles de Rais = Samson in the folklore of other countries...................................... 377
- 9. The era of the judges of Israel described in the biblical Book of Judges is the era of the Inquisition of the XV-XVI century... 380

Chapter 11 Israel's war with the Benjamites = the expulsion of the Jews from Spain in the end of the XV century

- 1. The Book of Judges on a "body cut in pieces"... 381
- 2. The history of the Inquisition of the XV century features a strange plot, called "the art of cutting." It is the story of Enrique of Aragon.. 382
- 3. In the Bible, the murder of a Levite's concubine causes the war of entire Israel against the Benjamin. In the XV century Spain, the murder of the inquisitor Arbués causes the large-scale persecution of the Jews.. 384
    - 3.1. Biblical version of the events.. 384
    - 3.2. Spanish version. The murder of Peter of Arbues, the Inquisitor Provincial of Zaragoza... 384
    - 3.3. An obvious parallelism of the biblical episode with a "body cut in pieces" and the murder of Pedro de Arbués 388
    - 3.4. The "blood message" to the tribes of Israel is the famous royal edict of 1492 by Ferdinand and Isabella ordering the expulsion of the Jews from Spain.................. 390
- 4. The destruction by the Israelites of the tribe of Benjamin is the destruction of the marranos in Spain at the end of the XV century. The exodus of the Jews from Spain is the conquestof America by the armies of the Horde and Ottomania = Atamania... 392
- 5. The biblical abduction of the maidens of Shiloh is the "ancient" Roman abduction of the Sabine women. This is also the Catalan abduction and division of wives in the alleged XIV century.. 393

Chapter 12 The origin of the biblical story of Samson is the struggle of the Zemshchina against the Oprichnina in the XVI century Russia, under Ivan IV the Terrible

- 1. Biblical Samson is a slightly allegorical description of the Zemshchina in the persons of its two main leaders and two other famous characters of that epoch.................................. 395
    - 1.1. The konyushy Ivan Petrovich Chelyadnin-Fedorov. Short biography.......................... 395
    - 1.2. Metropolitan Philip Kolychov. Short biography.. 396
    - 1.3. The Tatar Czar Simeon (Sain-Bulat) Bekbulatovich. Short biography........................ 397
    - 1.4. Simeon, the Prince of Rostov. Short biography.. 397
- 2. The comparison of the story of Samson with the struggle of the Zemshchina against the Oprichnina reveals a vivid parallelism.. 398
    - 2.0. Brief visual scheme of parallelism.. 398
    - 2.1. The biblical name "Samson" originates from the Slavic word "Zemshchina." Khan Simeon and Prince Simeon of Rostov.. 398

2.2. The fantastic strength of Samson, i.e., the Zemshchina, the enemy of the Philistines, i.e., the Oprichnina........ 400
2.3. Samson-Zemshchina—the Judge, i.e. ruler of Israel. The equerry Chelyadnin, Metropolitan Philip, Khan Simeon, and Prince Simeon of Rostov, wielded great power........ 401
2.4. Russian servants, the equerry Chelyadnin, and marshal Gilles de Rais........ 401
2.5. Seven dead wives of Bluebeard. King Henry VIII of England and his six wives are probably the reflections of Ivan the Terrible and his seven wives........ 402
2.6. A tragic break in the fate of Samson-Zemshchina—from superhuman strength to weakness and death........ 405
2.7. The city of Tver is somehow associated with the biography of Samson-Zemshchina 406
2.8. Samson-Zemshchina fights with the Philistines-Oprichnina........ 407
2.9. The treacherous Delilah, betraying the Zemshchina-Samson into the hands of the Oprichniks-Philistines, is Prince Vladimir Andreyevich Staritsky........ 408
2.10. Arrest and imprisonment as a consequence of discovering the secret of Samson-Zemshchina........ 409
2.11. Samson is brought into the great hall to the ridicule of the crowd........ 409
2.12. Samson the Nazirite, that is, a monk, did not cut his hair and lost his strength after his hair had been cut........ 409
2.13. Farce with the enthronement of Chelyadnin and Khan Simeon........ 410
2.14. The death of Samson-Zemshchina under the ruins of a temple after the "trial" 411
2.15. A source or a river. Mass death of people in the story of the biblical Samson is the mass execution of Novgorodians in the Volkhov = Volga River........ 411
2.16. Destruction of a large temple at the death of Samson-Zemshchina........ 412
2.17. What fetters several times miraculously breaks Samson-Zemshchina?........ 413
2.18. What "honey lion" has Samson miraculously killed with bare hands?........ 413
2.19. Riddles of Samson........ 414
2.20. What foxes destroyed the harvest with their tails?........ *414*

Afterword........ 417
Afterword of the Publisher........ 419

Annexes

1. The history of mathematics in the Scaligerian version looks strange........ 427
2. Arabic inscriptions on the old Russian weapons of the XVI-XVII century........ 433

The complete bibliography to the eight volumes........ 451

The conflict of mathematics with historiography

The scientific revolution in the social sciences will be long and bloody. On the intellectual battlefields, not only different methodologies, but also political, economic, national, and social interests do collide.

Sometimes these clashes resemble the persecution of scientists by the papal inquisition with the destruction of those who disagree with the dominant ideology. Although adherents of the dominant ideology no longer burn dissident scientists at stake, the latter are expelled from academic institutions, anathematized, refused to be published, and even declared insane.

A typical example is the attempt of the outstanding scientist A. T. Fomenko to criticize the chronological foundations of historical science. Using the methods of mathematical data analysis, he revealed many inconsistencies and contradictions in the generally accepted chronology, created in the XVI-XVII century. The paradigm that still dominates in historical science was laid during that period.

In their joint books, A.T. Fomenko and G. V. Nosovskiy state: "The traditional chronology in the form in which we have it now was created and largely completed in the fundamental works of the XIV-XVII centuries. The version of antiquity chronology accepted today goes back to the writings of Joseph Scaliger (1540-1609), the founder of modern chronology as a science; and Dionysius Petavius (1583-1652). However, as E. Bickerman notes, sufficiently complete research on ancient chronology that meets modern requirements does not exist. Therefore, calling the chronology accepted today "Scaliger-Petavius version" would be correct.

This version was not the only one. E. Bickerman generally speaks with regret about the chaos of medieval dating. The lack of medieval and modern research, which would consistently set out a rigorous scientific justification for global chronology, is explained not only by the tremendous amount of material that needs to be processed and revised but also by objective difficulties repeatedly noted by various scientists.

As noted in the same works by A. Fomenko and G. Nosovskiy, "By the XIX century, the total volume of chronological material had already grown so much that it commanded respect for itself, even if only by its very existence, since the chronologists of the XIX century saw their task only in minor clarifications date". In the XX century, as noted in the same study by the authors of Empire, the issue is considered to be basically already resolved, and the chronology finally froze in the form in which it emerged from the writings of Eusebius, Theophilus, St. Augustine, Hippolytus, Clement of Alexandria, Usher, Scaliger, Petavius. Nevertheless, with the development of chronology and its release from the the pressure of authorities, new generations of scientists began to discover serious difficulties in reconciling many chronicle data with Scaliger's version.

Further, in the books, the amazing inconsistencies and inaccuracies in the generally accepted chronologyof the Ancient World are convincingly shown. The authors note that, based on various generally recognized sources, it is possible to localize events in different ways, both in time and geographically.

As an illustration of this phenomenon typical of historical texts, they give the following example. "Today it is believed that the famous ‘ancient Babylon’ was located in modern Mesopotamia. However, some medieval texts take a different view. For example, the well-known ‘Serbian Alexandria’ places Babylon in Egypt: moreover, it localizes the death of Alexander the Great in Egypt. Dating based on written sources is often hampered by the so-called ‘medieval anachronisms’, modern historians are absolutely sincerely forced to believe that in the Middle Ages ‘the idea of chronological sequence was almost lost’: monks with crosses and censers are present at the funeral of Alexander the Great. Catiline listens to Mass and Orpheus is a contemporary of Aeneas, Sardanapalus is the king of Greece, Julian the Apostate is a papal chaplain. Everything in this world acquires a fantastic [from the point of view of the Scaligerian chronology.—*Ed.]* coloring .The rudest anachronisms and the strangest fiction coexist peacefully."

A.T. Fomenko convincingly reveals the shortcomings of the archaeological, astronomical, dendrochronological, and radiocarbon dating methods adopted in historical science. The general result of the research by A. Fomenko and G. Nosovskiy is formulated as follows. "As a result of an extensive experiment, during which hundreds of texts with tens of thousands of names and hundreds of thousands of lines were processed, pairs of epochs were unexpectedly discovered, which in Scaligerian history are considered independent, different (in every sense), however, as shown by mathematical and statistical methods, are strongly dependent on each other. At the same time, they have extremely close and sometimes almost indistinguishable graphs of their quantitative characteristics. Thus, quite a lot of statistical duplicates were found in the ‘history textbook,’ i.e., pairs of epochs that are close to the same extent as obviously dependent texts describing the same historical period are close. So, in the ‘modern textbook’ of the ancient and medieval history of Europe, the Mediterranean, Egypt, and the Middle East in the version of Scaliger-Petavius, there is a layered chronicle resulting from gluing together four almost identical shorter chronicles.

Three other chronicles are obtained from it by transposition and renaming of the events described in it. The chronicle as a rigid whole goes down (in time) by about 330,1050 and 1800 years . The duplicates in history discovered by mathematical methods mean the following. The version of the global chronology known to us today is incorrect before the XIII century A.D. and the errors contained in it are very significant. Transferring some large blocks of events now attributed to ancient times is necessary to correct this. It is necessary to isolate the lines-chronicles from the modern history textbook and raise them by the mentioned shifts of 330,1050, and 1800 years. At the same time, the historical information contained in them will return to its original place in time. After such a procedure of shortening the chronology, the written history of Europe, the Mediterranean, etc., known to us will be considerably reduced. Most events dated today before the X century A.D., located on the interval from the X century A.D. until the XVII century A.D."

Unfortunately, professional historians have responded to A.T. Fomenko not with scientific discourse but with emotional attacks and even denunciations, appeals to the authorities demanding a ban on the publications of a mathematician who dared to question the established paradigm.

Meanwhile, Fomenko's new chronology is based on mathematical algorithms for checking the comparability of data and allows you to feel the actual course of historical events, revealing fakes and falsifications. It will enable us to look at history not as a bizarre combination of random events, endless ups and downs, and marking the time of various States but as a logically explainable picture of the gradual complication of the social world order. Thus, it becomes possible to form a scientific paradigm in history and other social sciences, revealing the internal logic of the process of human development unfolding in world history and making it possible to make forecasts for the foreseeable future.

Sergey Glazyev,
Academician of the Russian Academy of Sciences,
12 August 2023.

On the New Chronology of Fomenko-Nosovskiy

The New Chronology of Fomenko-Nosovskiy is one of the most significant and daring, the most substantial, and bold phenomena of scientific life over the past fifty years. It proves the falsity of the prevailing historical chronology, which, according to the exact chronology, took shape at the end of the XVI and beginning of the XVII century, i.e., more than 400 years ago in the writings of the Protestant scholar Scaliger (1540-1609) and his follower Jesuit Petavius (1583-1652). The written history they created was much longer than the real one (in it, the authors of the New Chronology found three shifts of 330,1050, and 1800 years). As a result, the events of the XI-XVII centuries recorded in chronicles and texts (and earlier they could not have arisen since writing itself, according to the authors, originates in the X century) were in the form of phantom reflections attributed to the ancient era artificially constructed by historians themselves.

When it comes to the New Chronology, one should distinguish between the actually correct chronology, which is restored by modern mathematical methods and, in this sense, is beyond doubt, from the historical content undertaken by the authors of the New Chronology themselves, which is possible and is designated by them as such. In the first case, we are talking about facts (about what, as A.T. Fomenko put it speaking at the Department of Ethics of the Philosophical Faculty of Lomonosov Moscow State University, he is ready to put his head on the chopping block), in the second—about hypotheses. Both are a subject of scientific conversation; I, in particular, cannot take a whole part in it, and trust the accuracy of mathematical methods, and try to understand the possibility of unusual historical statements. Nevertheless, there is one aspect due to which a philosopher, like any educated person, can express his opinion on this issue.

The New Chronology is today not only (and I would even say, not so much) a fact of science but also a social phenomenon. Its spread beyond academic limits proper (extensive popular literature around it, representation in the mass media, the emergence of a special museum, etc.), and the initial closeness of scientific circles concerning it, are by no means accidental. In many ways, it has become an independent factor in spiritual life.

The interest and, in general, the undoubted positive attitude of many thinking people (people of common sense) to the New Chronology are, in my opinion, explained by the fact that they believe in the possibility of such global delusions and falsifications, which it talks about, and admit the existence of phantom duplicates and other nonsense. It is especially easy to believe in for modern Russian people, who are accustomed, as they say, to live with an unpredictable past, whose children are already learning a different history than the one their parents was taught, and who observe with what intensity and arrogance the rewriting of history is carried out in former Soviet republics that became formally independent states.

Indeed, if we take into account how much the national versions of the same historical phenomena, such, for example, as Russian and Western images of the Second World War, diverge in the modern divided world, we will have to admit that these different interpretations, despite their chronological concordance, can and should be considered separately from each other as referring to completely different events.

Not ignorance and not a penchant for sensations, but rather prudence, a sober look, and a need for historical truth is the source of the interest of thinking people in the New Chronology.

Of course, the general public's attitude to the New Chronology is not only benevolent. However, the very existence of such an attitude, its maintenance, and expansion is precious, since it opposes the almost unanimous negative position of professional historians and representatives of other areas of academic science who support them. Of course, the authors of the New Chronology are not alone. Although rare, they have outstanding predecessors, loyal supporters, and students who help. Many famous contemporaries support their position, but they remain lone knights fighting off irreconcilable opponents. Their very role in the scientific community, namely, where they could first of all count on understanding, turns out to be the most hopeless. And this is no longer a scientific but a social problem.

The texts of the authors of the New Chronology are methodically characterized by exceptional rigor: impeccable logic, precise designation and documentation of the issue under discussion; weighing all statements for and against, economic and accurate language, focus on facts that obviously contradict the prevailing generally accepted historical ideas. Their work is characterized by a scientific approach and requires reasoned academic analysis, but since they proceed from the denial of the chronological skeleton on which rests the main body of modern historical knowledge, and which petrified over the past four centuries, they do not meet such a balanced consideration. The New Chronology is rejected from the outset as "obvious nonsense," without considering its argumentation; instead, all objections come down not to what is wrong in it, but to why this "nonsense" is not even worth reading. There is a story about a famous academician of history, who, at a lecture to students, speaking about Fomenko's "concept," ended it by throwing the book out the open window, saying, "That's what should be done to this kind of books!" Criticism in this environment, if it comes to it, takes on the character of denunciation, ridicule, accusations, and even calls for administrative measures. In a word, the New Chronology is clichéd in the professional environment as false teaching, similar to Chekhov's letter to a learned neighbor. This is sad even when the critics are right, but especially when they are wrong (more often).

There is also another, ideological aspect, due to which historical chronology, a scientific, even academic discipline, becomes an acute social issue. Whether we are talking about a philosophical or general scientific picture of the world, a worldview is always based on specific mutually correlated spatio-temporal coordinates. The late XVI—early XVII century was the period of the formation of new Western European civilization, which needed and worked out its own spatio-temporal coordinates. By this time, the Renaissance had already passed, having formed a new European consciousness of choosenness and omnipotence, and affirmed the universality of European claims and practical limits of responsibility. The great geographical discoveries of the XV-XVII centuries were exceptionally important for European self-consciousness. Europeans discovered new sea routes and lands in America, Australia, Oceania, and traveled around the globe. They expanded their human and intellectual horizons, the zone of trade exchanges, and beneficial interests to the scale of the entire planet. These discoveries marked a qualitatively new era of knowledge and activity and contributed to fruitful mutual exchanges of economic and cultural achievements. As a result of all this, new historical subjects have been created and new forms of social relations developed, which, of course, had to serve their European founders. They began to consider the new discovered spaces as their property, a nutrient source for their colonial development. In domination over the new territories and their native inhabitants, they found the natural expression of their superiority. They were convinced of their strength and the right to own the entire planet. The European peoples also needed to realize that they were on the point of the arrow of time and that it was their historic mission to become the masters of the world. To achieve this, they needed a unified, integral chronology of historical events, which began with the world's creation and ended with Europe of the time of its compilers themselves.

There is a catchphrase in the Orwell's book: "Who controls the past controls the future; who controls the present controls the past." By the time the Scaligerian chronology was created, the claim for the future promised by European civilization had already been made: Thomas More's *Utopia* was published in 1516, and Tommaso Campanella's *The City of the Sun* was on the way. The masters of the present had by that time already decided that the European powers must extend their tentacles to all corners of the world. The only thing left to do was take control of the past. This task was taken on by the theologian Scaliger and the successor of his work, the Jesuit Petavius. Having accomplished an almost heroic scientific feat, streamlining the chaos and inconsistency of written sources and creating a consistent historical chronology, they solved a pressing scientific problem and expressed an ideological worldview position that was extremely important for their era and peoples.

As well as their modern opponents, the authors of the New Chronology, Anatoly Fomenko and Gleb Nosovskiy, while solving a problem they initially considered purely scientific, unwittingly, especially when it comes to specifically historical issues, found themselves at the center of ideological passions and disputes.

Abdusalam Guseinov, PhD,
Academician of the Russian Academy of Sciences,
8 January 2023.

Anatoly T. Fomenko, Gleb V. Nosovskiy

Chronology 8

Eighth volume of *History: Fiction or Science* series

RECONSTRUCTION

Introduction

1.
THE CONVENTIONAL VERSION OF THE WORLD HISTORY WAS CREATED RELATIVELY RECENTLY, IN THE XVII CENTURY. THIS VERSION IS INCORRECT

In this book, we rely on a new chronology, based on mathematical methods and empirical-statistical results, outlined in the first three volumes of the seven-volume *Chronology* (CHRON2 to CHRON3), as well as in CHRON7, Chapter 19. The primary chronological shifts discovered by A.T. Fomenko in the "ancient" and mediaeval history have been presented on the global chronological map (GCM) created by A.T. Fomenko in 1975-1979. The reader is supposed to be at least familial' with the problem of fallaciousness of the conventional chronology of "antiquity" and with the modern natural-scientific approach to this issue.

In this book (CHRON8), we usually do not substantiate our point of view. It would lead to repetition of what has already been said before. Here we formulate only our *reconstruction* as a brief "textbook." *For evidence, see our previous books* (CHRON1-CHRON7). Much of what is said in this book is still a hypothesis.

In the summary of the reconstruction, we sometimes omit references to primary sources. Full references can be found in the previous volumes. Let us make a reservation right away that we do not claim the ultimate accuracy of the proposed datings. More work will be needed to refine the new short chronology and some of our hypotheses. Therefore, we are trying to reconstruct the true history so far only "on a century scale," that is, indicating the century of this or that event, but usually not specifying dates within the century.

The history earlier than the XVII century we call "old," and the history of the XVII-XX centuries "new." As will be shown, this division corresponds to the essence of the matter.

The reconstruction is based on a new chronology obtained by us by quite formal independent methods. On the other hand, we show that today there is no reliable substantiation of the Scaligerian chronology. We assert with full responsibility that such substantiation did not and does not exist. Consequently, the history of antiquity still has to be written anew.

Before moving on to the reconstruction that is very different from the version of Scaliger-Petavius that is customary today ([1387], [1337]), it makes sense to clearly repeat what Scaligerian history and chronology are and how they arose. The general picture of the situation in which the historical-chronological version of Scaliger-Petavius was created and implemented was finally clarified only during our latest research on the new chronology. A clear understanding of the picture puts a lot in its place.

Most likely, the primary historical sources available today (published, available in open access book depositories, etc.) *are integral parts of the Scaligerian version and have been created in accordance with it,* moreover, by distorting and purposefully editing authentic old documents. The authentic old texts themselves, which told the true history, were ruthlessly destroyed. All this happened in the XVII-XVIII century in the course of an international European program of rewriting ancient and mediaeval history. Why and to whom it was needed, see in CHRON6, Chapter 9. The program had strong state support in European countries and Romanovian Russia. Then, in the XVIII-XIX century, the Scaligerian version of history was introduced in Asia and China. Based on it, Asian and Chinese "ancient" chronologies were created.

In the epoch of the XVII-XVIII century, in order to support the introduced Scaligerian version of history, almost all editions of the works of "ancient" Greek and Roman authors known today, "mediaeval" chronicles, and memoirs of the "contemporaries," were deliberately fabricated.

Sources that accidentally did not pass the censorship of the creators of the Scaligerian version were carefully searched for and destroyed for almost two hundred years. At least they were taken out of circulation, This activity continued well into the XIX century. A striking example is the purposeful destruction of Alexander Soulakadzevs' collection of old books (see CHRON4, Chapter 14:9). In the XIX century, and even more so today, such survived authentic old texts were already perceived as just curious, unworthy of serious study. Suspicion of gross forgery or, at best, of complete ignorance of the authors of such texts immediately fell on them.

Such documents, as a rule, are not published or studied by the historical and academic community. Although from time to time they still pop up. Each of them gives only a small piece of already forgotten history, therefore it is unable to change anything in our minds. By itself, outside the overall picture, they are simply incomprehensible. And none of the certified historians is engaged in comparing and studying these "curiosities."

It is important to understand that today, when primary sources are published, consciously or unconsciously, strict censorship is carried out for their compliance with the Scaligerian version. "Worthy of attention" are recognized only primary sources that fit into the conventional Scaligerian picture. As a result, only texts that have been purposefully edited in the XVII-XVIII centuries are put into circulation.

We are forced to judge antiquity and the Middle Ages only by the sources offered to us by the Scaligerian history school. It is them that the printing press propagates. This way the wrong impression is created that only such sources ever existed.

It turned out that there is a clear border in history—the first half of the XVII century. What happened after it, that is, closer to us, we know quite well. At least since the end of the XVIII century. And what happened before it, we know very little. This border—the first half of the XVII century—arose artificially. It is not the result of a natural forgetting of information. Its trace in the Scaligerian version of history is the border between the "gloomy Middle Ages" and the "modern times." It separates the "correct" history from the "incorrect."

Historians of the Scaligerian school (and there is simply no other school of ancient and mediaeval history today) are, as a rule, specialists in the false Scaligerian version, and in it only. Today it is accepted as an axiom that the Scaligerian version *is* the true history. As we understand now, this is not true. Historians who think they are studying "ancient" and mediaeval history are not analyzing the real world (through documents that have come down to us from "antiquity") but an artificial one, a fabulous phantom created by the historians and editors of the XVII-XVIII century. The texts that historians use today, mistakenly considering them "genuine ancient primary sources," have been distorted and edited in the XVII-XVIII century. Historians are immersed in the artificial world and spend their entire professional life there. Not suspecting that "virtual reality" was invented by their recent predecessors, the Scaligerian historians, in the XVII-XVIII century. Modern historians are specialists in the history of a fabulous, fictional world.

As a result, the artificial world of the Scaligerian version of history turned out to be quite complex, and branched, and, at first glance, gives the impression of something quite solid, reliable, and consistent. But it isn't. An unprejudiced view from the outside, based on objective dating methods, quickly reveals all the signs of a sand castle in a fairy-tale structure. Further analysis leads to the destruction of the Scaligerian building.

And why do historians today work only with those texts and their derivatives that were edited in the XVII-XVIII century, when the Scaligerian version was created? Because of the pressure of a particular school and well-established ideas in the historical and academic environment. Once introduced by force, they have developed today the character of "generally accepted evidence." It is believed that there is a set of "reliable," "correct" primary sources. And these are only the Scaligerian editions of the old texts. Only such editions, they say, are worthy of serious studying. All other sources are declared "ignorant," "fabulous," and simply "fiction." Studying them is *infra dignitatem* for a serious scientist.

Of course, it was impossible to destroy all pre-Scaligerian documents. Some of them must still exist today. But imagine that a modern historian, a specialist in the "Scaligerian phantom," has stumbled upon a genuine ancient document describing the epoch of the XV-XVI century. As we now understand, the difference between the true history of that era and its Scaligerian depiction is so significant that it would be difficult even to compare the document with the familiar Scaligerian version. Or even understand what tells about. Not to mention that if this is indeed an authentic original of the XV-XVI century, then it will most likely be written in unusual letters, "incomprehensible symbols." After all, the "ancient handwriting" familiar to a specialist in the Scaligerian version is the handwriting of falsifiers-editors of the XVII century. Actual scripts and fonts of the XV-XVI century (leaving alone earlier eras), as a rule, have little in common with their XVII-century imitations.

Therefore, historians will most likely declare "unreadable" authentic old texts they have accidentally come across. Which they do. If they somehow manage to understand such a text, they declare its content "strange," "fabulous," "a fruit of mediaeval ignorance."

Our research has convinced us that historians do not and are not willing to seriously decipher numerous "unreadable" old texts.

As regards printed editions of the XV-XVI century, let us say the following. Books allegedly published the XV-XVI century often turn out to be forgeries of the XVII-XVIII century, with a false ("earlier") date of printing indicated on the front page. The mass publication of such books (allegedly of the XV-XVI century) in the XVII-XVIII century was an essential part of the activity to "substantiate" the Scaligerian history. Genuine books of the XV-XVI century were searched for and destroyed, along with handwritten documents. Therefore, printed books are similar to manuscripts in their reliability when we want to extract from them the true history of the XV-XVI century. There are also many fakes of the XVII-XVIII century among printed books.

Many authentic official Western European documents of the XVI century, coming from the imperial office, were written, as we now understand, in Slavic. Many books that were then published in Western Europe were also Slavic (see CHRON6, Chapter 2). However, the widespread printing of Slavic books in Western Europe in the XVI century is known to specialists. The language of international communication in Western Europe in that era was Slavic. Latin was created on its basis.

The transition from the Slavic language to Latin, as the language of international communication in Western Europe, occurred only after the collapse of the Great Empire, that is, at the end of the XVI-XVII century. Most likely, the Latin language in its developed "antique" form appeared only in the XVI-XVII century. Therefore, all "ancient" Latin texts are, at best, translations made in the epoch of the XVI-XVII century into Latin designated as the "ancient" language. Scaligerian chronology was immediately introduced into such translations.

The same can be said about the "ancient" Greek language. It was also created along with all "ancient" Greek literature in the epoch of the XVI-XVII century. In this new "ancient" language they immediately wrote, translated, and edited "ancient Greek primary sources." Really ancient was probably Middle (or Byzantine) Greek. No wonder it is utterly different from modern Greek, unlike "ancient" Greek, which is very close to modern Greek. All "ancient Greek" literature was also nothing but heavily edited XVI-XVII-century translations of old texts into the newly invented "ancient" language.

According to our reconstruction, the creation of the Scaligerian version of history resulted from the most extensive political reorganization of the world in the late XVI—early XVII century. After the collapse of the "Mongol" Empire, new, independent, small states arose on its fragments. The former imperial governors became independent rulers. At first, they feared the return of the old "Mongol" order. They needed to create "old solid roots" of their power in the historical past. The main goal of the new Scaligerian version of history was to expand in the right direction the history of the immediate past of that era. That is, the history of the XIV-XVI centuries. It was intentionally distorted. As for earlier eras, their phantom content in the Scaligerian version results from chronological errors.

By the way, the name *Scaliger* is most probably not a name in the modern sense. This is a nickname meaning *"scale"*—-ordering in time. *"Scaliger" was* a person that created the *scale* of chronology, the *scale* of history. His real name is unknown, probably forgotten. And the word *"scale"* could come from the Russian word *"skolko"* ("how much", "how many"; e.g., "how many years"). Thus, the word *"scaliger"* could simply mean "one who counts the time."

Only now we are beginning to understand the scale of the global program of the XVII century to create a fictitious history of the past. One should not be surprised at the consistency of history forgery in different countries. According to our reconstruction, until the end of the XVI century, almost all European and Asian countries were part of a single Empire, so all the governors belonged to the same circle of imperial officials. The ties between the former provinces of the Empire were still strong.

At the same time, there was little "historical activity" in the XVI century. It began to grow only by the end of the century. The main work on falsifying history, including creating a corpus of "ancient sources," was carried out in the XVII-XVIII century, when the Empire had already completely collapsed. That is, after the "Time of Troubles" in Russia and the victory of the Romanovs over Stepan Razin. Much was done in this direction in the XVIII century, especially after the victory of the Romanovs over Emelyan "Pugachev" in the war of 1773-1775. *Only in the XIX century had the Scaligerian version of history acquired its final, modern forms.*

Let us move on to our reconstruction. We will move up the time axis, listing the main events of world history by centuries.

First of all, let us explain what chronology we use when speaking of the dates of events. We use the usual, generally accepted today reckoning "according to the new era." However, we emphasize that it should be regarded as a *pure conditional scale.* One of many possible. As it turns out, at the "beginning of a new era," about 2000 years ago, there was no significant event, information about which would have reached us.

Moreover, from that distant era no information has come down at all. In particular, it is wrong to call that era the era "from the birth of Christ," as is done today. Because the Nativity of Christ, according to our results, happened about a thousand years later. Namely, in the XII century, according to this conditional "new era."

2.
PSYCHOLOGICAL REMARKS

In the view of a modern person, the word "antiquity" is usually associated with events earlier than, for example, the V century A.D., or with events before our era. "Deep antiquity" is earlier than the X century B.C. "The deepest antiquity" is already beyond the second millennium B.C. The widespread modern habit of precisely such time scales is one of the severe psychological obstacles to the perception of a new short chronology. But this customary psychological phenomenon of expanding the meaning of the word "antiquity" for many centuries or even millennia did not arise by itself, and not so long ago. It resulted from the artificial introduction into our consciousness over the past 300 years of the Scaligerian, greatly extended time scale. Apparently, the very idea of a "very long written history" lay on the prepared soil of natural human respect for the memory of the family, for its genealogical tree. One can understand the feelings of a person who seeks to look into the distant past of his ancestors. The further he sees, the higher the level of his personal self-affirmation.

The new chronology dictates a different psychological picture of the perception of antiquity. Now the word "antiquity" should be associated with the XV- XVII centuries, that is, with events that are 300-400 years away from us. The expression "deep antiquity" should now refer to the XIII-X1V century. And the words "deepest antiquity" mean the XI-XII century. *Before X-XI century, written documents remained silent.* Apparently, no written evidence—on paper, parch- ment, papyrus, or stones—has come down to us from those times. Thus, the words "antiquity," "deep antiquity," and "deepest antiquity," albeit remaining in our vocabulary, are filled with different content. These epochs are approaching much closer to us, and the time scale is greatly reduced. We must come to terms with the fact that, relying on written sources, we can look into the past not as far as we thought yesterday. But everything that we saw yesterday is also visible today. It has just moved closer.

An analysis of chronology and history revealed a striking circumstance. The mathematical methods proposed by us make it evident that the Scaligerian chronology, and consequently the Scaligerian history of "antiquity" and the Middle Ages, are fundamentally wrong. Moreover, it turns out that history up to the end of the XVI century was deliberately falsified in the epoch of the XVII-XVIII century. The falsification of history in the XVII-XVIII century was accompanied by the search for and destruction of documents that told truth about the past. First of all, this concerned the recent XV-XVI centuries, the memory of which was destroyed with particular care. This activity continued unabated for nearly two hundred years. This is enough time to destroy all major texts that could tell the truth. Therefore, today we cannot really hope to stumble upon any detailed chronicle written by an eyewitness to the events of the XVI century and truthfully telling what really happened then.

Consequently, those "trifles," those uncleaned remnants of truth which accidentally survived and escaped the purge acquire special significance. There are lots of such little things. And in their totality they allow us to restore the truth. The research of Scaligerian history can be compared with the work of an investigator incriminating a villain who came up with a plausible legend and took care of his alibi. Therefore, the accurate picture must first be sought out in the little things that escaped the attention of the person who covered his tracks. After all, creating a fake version makes it very difficult to consider all the little things. And an experienced investigator "digs" them. Clinging to the evidence gradually "unwinds" all the circumstances of the crime.

A. T. Fomenko, G. V *Nosovskiy,*
Moscow State University.

CHAPTER 1

A brief reconstruction of history before the XIX century

1.
THE EPOCH BEFORE THE XI CENTURY

This section is concise. *On events before the XI century A.D. no information in written sources has reached us.* It is because back then there was no writing yet. It was invented only in the X-XI century A.D. The epoch before the XI century must be considered "primitive," the dawn of civilization. From those times only some primitive tools might have come down to us, exhibited today in museums, in the halls dedicated to primitive man. People were supposedly living for many, many centuries, and even millennia B.C. Potsherds, bones, flint tools, knives and axes, scrapers, ash from cave fires, stone arrowheads and spears, primitive ornaments made from mammoth bones or teeth of predators. We repeat once again that these halls of modern museums give us an accurate idea of the life of people up to the X-XI century. At that time, people in many places still lived in caves and dugouts. They have not yet been able to build any significant structures, let alone buildings.

At the same time, the history textbooks tell us many details about the life of people in the eras supposedly earlier than the X century A.D. Let us recall some of the cultures that today are classified as "deep antiquity."

- Legendary Sumerians.
- "Ancient" civilizations of Mesopotamia and America.
- Pharaonic Egypt with luxurious "ancient" culture.
- The Trojan Kingdom and the famous Trojan War, allegedly of the XIII century B.C., sung by the blind poet Homer.
- Enlightened "ancient" China.
- Powerful Etruscans.
- The great "ancient" Greek civilization.
- Even greater "ancient" Rome, which grew out of the civilization of the Etruscans.
- "Ancient" Carthage and its wars with mighty Rome.
- Mysterious "ancient" India with its treasures.
- Powerful early mediaeval Arab Caliphates.
- "Ancient" biblical kingdoms of Israel and Judah.
- "Ancient" Assyria, Syria, and Persia.
- Mediaeval European feudal lords in then-mighty gloomy castles.

And so on.

All this, we are told, existed before the X century A.D.

This is untrue. All this existed and happened, but *in a completely different ages, and sometimes in a different places,* namely, after the X century A.D. That is, in the second millennium. In other words, the dates of all "ancient" events should be corrected. They need to be moved up to find their proper places in the period from the tenth to the seventeenth century. It is part of the chronological problem, which is very complex and requires the use of modern methods of natural sciences.

Of course, many questions arise. How justified are the Scaligerian datings familiar to us today, and how did they appear? Are they really confirmed by independent physical dating methods as we are led to believe today? E.g., by the radiocarbon or dendrochronological methods. What is the current state of technology for dating historical monuments and events using physical methods? Do the data of old documents agree with the results of independent astronomical dating? What did critical scientists of the XVII-XX centuries say on this topic? And so on.

Fig. 1.1. Portrait of Sir Isaac Newton, by Godfrey Kneller (1702). Taken from [446].

The Scaligerian chronology is a tendentious, unfounded version with no independent objective evidence. In particular, the popular radiocarbon method and other physical methods do not confirm it (q.v. in CHRON1, Chapter 1:15-17). However, historians are pretending that there *is* such evidence. We have discussed this in detail in the first three books of the present *Chronology* series.

It also turns out that during the XVII-XX centuries the Scaligerian chronology has more than once been subjected to increasing criticism from scientists in different countries. Several books have been published on the subject, e.g., [1298], [1214], [1215], [542], [543], [544], [614]. There was no substantiated answers from historians. And critical books were consigned to oblivion, even though among the critics of the Scaligerian chronology were such celebrities as Isaac Newton ([1298], [1141]; q.v. in fig. 1.1), and the outstanding scientist-encyclopedist N. A. Morozov (q.v. in CHRONI, Chapter 1). It was also found that there were many other versions of historical chronology in the era of Scaliger, that is, in the XVI-XVII century. And ancient history was imagined in a completely different way than today, when it is based on the writings of Scaliger and Petavius. For instance, we point to the book of Mavro Orbini [617].

Our analysis finally concluded that *all "ancient" and mediaeval events known today occurred no earlier than the XI century A.D.*

At the same time, even allegedly "very ancient" events turn out to be close to us. For example, luxurious "ancient" Egyptian burials actually belong to the era of the XV-XVIII centuries A.D., and by no means to the first, second, or third millennium B.C., as the Scaligerian history assures us (q.v. in CHRONS, Chapter 16 *et seq.).*

So, the era before the XI century is covered with deep darkness due to the almost complete absence of documents of that time that have come down to us. Only in the X-XI century was the very idea of writing born for the first time, probably in ancient Egypt, initially in the form of pictorial hieroglyphs. The recording of thoughts in pictures was probably primary and only later evolved into modern forms.

2.

THE EPOCH OF THE XI-XII CENTURY. THE NATIVITY OF CHRIST IN 1152 AND HIS CRUCIFIXION IN CZAR-GRAD IN 1185.

Christian religion. The story of the evangelic Magi reflects the worship of Andronicus-Christ in Russia-Horde of the XII century

In the era of the X-XI century, the Paschalia was first calculated (q.v. in CHRON6, Chapter 19). The first church calendar was created. Astronomy arose, initially intended to only cater for the church calendar.

In the XII century took place momentous events described in the Gospels—the nativity of Jesus Christ, his life, and crucifixion. Emperor Andronicus-Christ (Russian Grand Prince Andrey Bogolyubsky, a.k.a. Apostle Andrew the First-Called) was crucified in Czar-Grad on the Bosphorus (= Constantinople = Jerusalem = "ancient" Troy) in 1185. Figure 1.3 shows a luxurious mosaic in the Hagia Sophia in Istanbul, depicting Jesus Christ. It is considered "one of the greatest works and triumphs of mosaic art in Constantinople" ([1122], p. 56). Gold, precious and semi-precious stones.

Therefore, the "year zero" of the era "from the nativity of Christ" was originally the year 1152 A.D.

Until the epoch of the XVII century, the Roman numeral X in the dates did not mean "ten" but the Latin letter X as an abbreviation for "Christ." The letter X was often followed by a dot, thus breaking the date in two parts, e.g., X.II, X.III, and so on. Consequently, "XII (or X.II) century" did not mean the twelfth century but "the second century from Christ." *The Christian chronology emerged.* All dates in that era stalled with a reference to Jesus Christ in the form of X. for centu- ries and I. (Iesus) for years (e.g. I.255 meant "year 255 from Iesus"). This rule was followed until the XVI-XVII century (see CHRONI, Chapter 6:13, for more details).

Several centuries after, namely, in the XVII century, the creation of a "reformist" version of history began. Scaligerian historians needed to distort beyond recognition the history of the recent past, that is, the XIV-XVI centuries. It was done, in particular, by distorting the chronology. The primary method of falsification was simple. The letters X and I were declared to mean "ten" and "one" correspondingly, nothing else. As a result, huge blocks of mediaeval events of the XI-XVII centuries "shifted down" for nearly a thousand years. *A phantom "ancient" history emerged.*

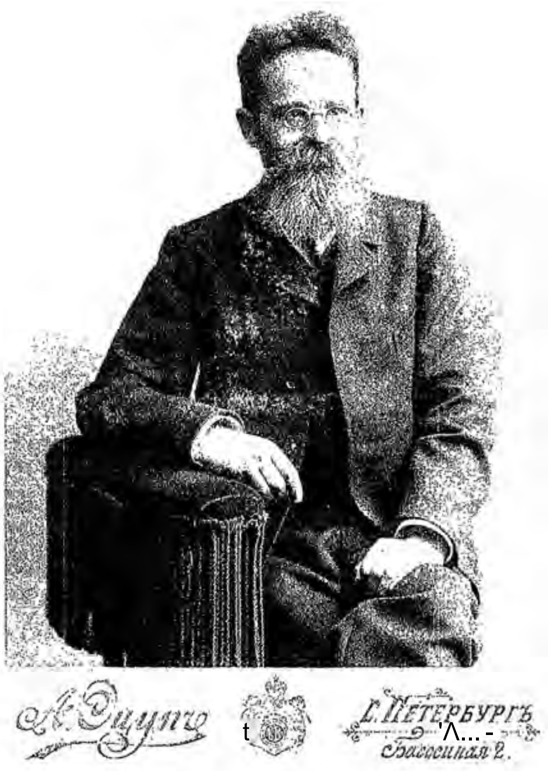


Fig. 1.2. Rare photo of N. A. Morozov (1906). Kindly provided in 2000 by V. B. Biryukov (Moscow).

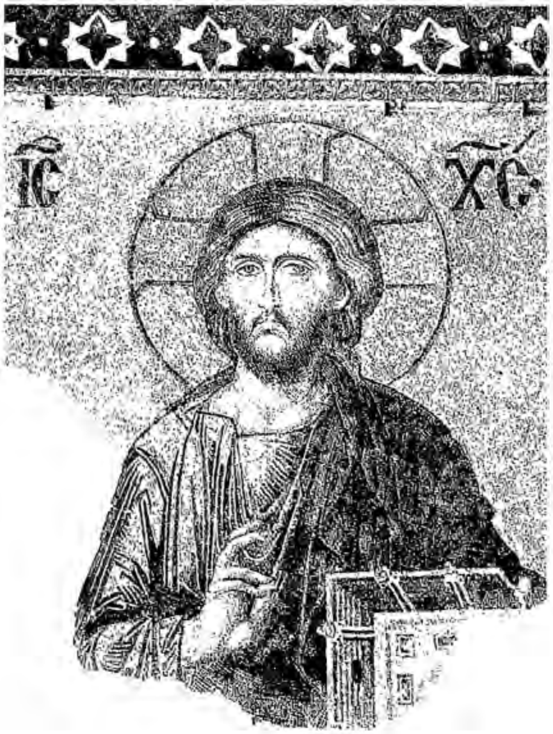


Fig. 1.3. The famous golden mosaic depicting Jesus Christ in Hagia Sophia, Istanbul. Taken from [1122], p. 57.

Andronicus-Christ was crucified on Mount Beykoz, on the outskirts of Czar-Grad (q.v. in CHRONZ, Chapter 13:1).

Apparently, the most ancient kingdom, about which vague information has come down to us, is the "ancient First Rome," or "Old Rome," in the Nile Valley. In the Scaligerian version of history, created in the XVII century, the state in the Nile Valley was called Egypt. This cannot be true, since the biblical Egypt has nothing to do with the historical one. "Egypt" of the Old Testament Pentateuch is Russia-Horde of the XIV-XVI centuries (q.v. in CHRON6, Chapter 4). The biblical name Egypt = Gypt = Kipchak was then moved (on paper) to Africa and attributed to an ancient kingdom in the Nile Valley. The result was confusion.

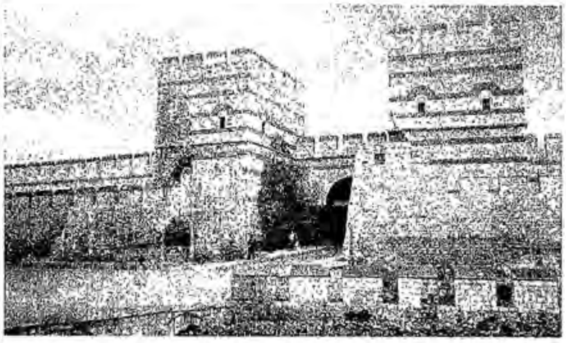


Fig. 1.4. Partially restored walls of Constantinople. Photo taken by A.T. Fomenko in 1995.

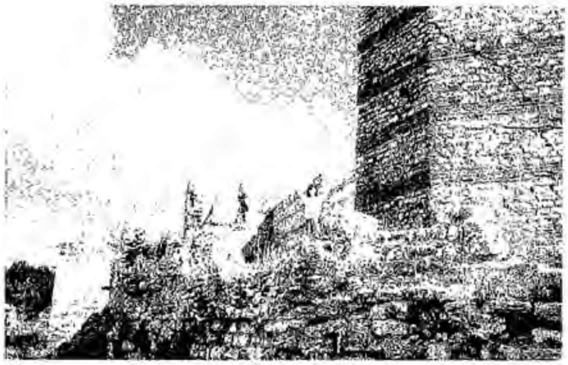


Fig. 1.5. Ruins of the walls of Constantinople. Photo taken by A.T. Fomenko in 1995.

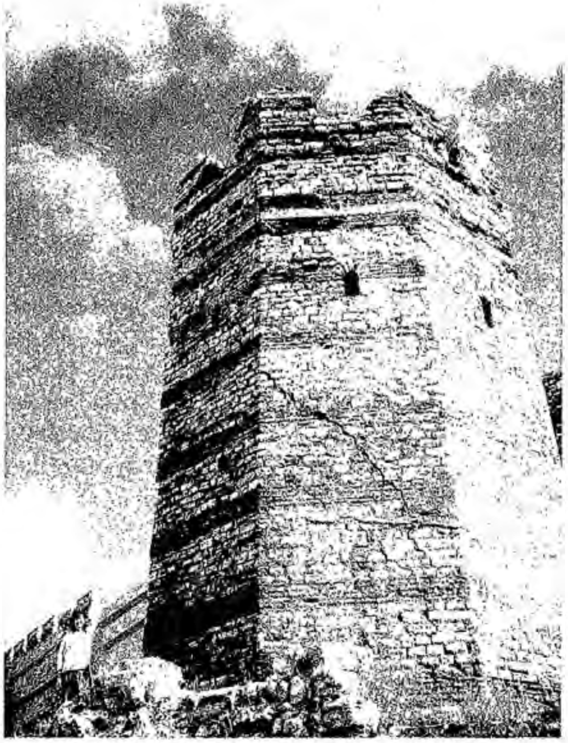


Fig. 1.6. Ruins of the walls of Constantinople. Photo taken by A.T. Fomenko in 1995.

The capital of that ancient African kingdom was located near the mouth of the Nile and is today called Alexandria. Practically no information about this kingdom survived. Writing probably originated there, initially in the hieroglyphic form. That is, they "wrote in pictures." We will conditionally refer to Alexandria as "the First Rome."

There were initially no Cyclopean buildings familiar to us today in African Egypt—pyramids, sphinxes, temples, obelisks. They were erected much later, in the XIV-XVI centuries, when an imperial royal cemetery for the czars-khans of the "Mongol" = Great Empire was arranged in African Egypt. The deceased great rulers were brought there from Russia-Horde and Ottomania = Atamania and buried in luxurious tombs with a lot of gold and jewelry.

In the X-XI century, the kingdom's capital was transferred to the Bosphorus, and a *New Rome* arose there. We will conditionally call it "the Second Rome." It is the gospel Jerusalem, the "ancient" Troy, the mediaeval Constantinople, and the mediaeval Czar-Grad of the era of the Roman Empire before the "Mongol" = Great conquest. And then Turkish Istanbul. The word "second" is guessed in the name *Byzantium* ("bis"meaning "twice, for a second time," and Tmtium"-—''antique, ancient"), which results in the *"Second Ancient^ (Rome)*. Moscow, as you know, became "the Third Rome." To clarify: at first, the gospel Jerusalem (the city of Yoros) was located on the eastern estuary of the Bosphorus, closer to the Black Sea, next to Mount Beykoz (Golgotha). .

The power of Romea extended to many regions of the West and East, where the themes-provinces of Czar-Grad were located. Each theme was essentially an independent state entity but was headed by a Romean governor—a king, a czar, a prince. He was a vassal of the gospel Jerusalem = Czar-Grad on the Bosporus.

Among these themes-provinces were: African Egypt, Russia-Horde, and the territories of Western Europe, where later (in the XVI-XVII century) will arise independent Germany, Italy, France, England, Spain, etc. The subordination of themes to the imperial center is quite flexible. One of the signs of a vassal status was the payment of tribute to Jerusalem = Czar-Grad. In addition, starting from the XII century, themes were united by a common Christian religion. Czar-Grad was the universally recognized religious center of the entire realm. It is the gospel *Jerusalem,* the Holy City. Maybe the word "theme" is connected with the Horde-Tatar word "tumen," that is, with the Russian word *"tma,"* which meant a military unit (literally, "darkness" = "a lot").

Independent local recorded history practically did not exist in the themes. Chronicles were kept so far only in Czar-Grad, the capital of the Christian realm. They reflected, in the main, the events of interest to Jerusalem = Troy on the Bosporus. Copies of the annals have also been found in some former Romean provinces, but those texts mainly spoke about the events in the metropolis, and only in passing mentioned local events.

Jerusalem = Czar-Grad on the Bosphorus in the XI-XII century was the capital of the powerful Romean realm. The city's excellent strategic position and mighty military fortifications should be noted. The huge walls of Czar-Grad, with several rows in some places, were repeatedly rebuilt and strengthened (q.v, in CHRON5, Chapter 8:4.3). Impressive remains of these structures have survived to this day (q.v. in fig. 1.4,1.5, and 1.6). Some sections of the walls have been restored, but most are in ruins.

In the era of Christ, that is, in the second half of the XII century, Russia adopted Christianity straightaway and in full, and did not wait a thousand years, as the Scaligerian-Romanovian history assures us. The Russian Czar Vladimir ("Owner of the World"), Czarina Malka, and the military leader Ataman Kaspar = Cossack-Tatar, came to worship Christ. They were reflected in the Gospels as the Three Magi, called Belshazzar, Melchior, and Caspar (q.v. in CHRON6, Chapter 3). In their honor, a vast Cologne Cathedral was later erected, where the famous sarcophagus of the Magi was placed. Perhaps the tomb is symbolic, and the Magi are buried in the central imperial cemetery of African Egypt.

3.

THE XIII CENTURY: THE GRAND TROJAN WAR AS VENGEANCE FOR CHRIST. RUSS1A-H0RDE ORGANIZES CRUSADES ON CZAR-GRAD, AND SOON THE CENTER OF THE EMPIRE MOVES TO VLADIMIR-SUZDAL RUSSIA

3.1. The crusaders avenge for the crucifixion of Andronicus-Christ

In 1185, the Emperor Andronicus-Christ was crucified in Czar-Grad. The outraged provinces, led by Russia-Horde, started a war, the purpose of which was revenge and the "liberation of the Holy Sepulcher," that is, the capture of Czar-Grad = Jerusalem, the capital of the Empire. It is the legendary Trojan War, reflected in many documents as the Tarquinian War, Gothic War, etc. In the sources that have come down to us, the history of this very ancient war is greatly obscured by the admixture of later events of the XIV-XV century. However, the information about the Trojan War of the XIII century has survived.

At its core, the Trojan War was a series of separate bloody battles. In the Scaligerian history of the Middle Ages, this same war is well known under the collective name of the Crusades of the XIII century, the capture of Czar-Grad in 1204, then the fall of Czar-Grad in 1261, then a new war, as described, for example, by the "ancient" Homer, who lived in the era of the XV-XVI century.

Modern history attaches great importance to the Crusades. Their role is growing in our reconstruction. The Trojan War of the XIII century was, relatively speaking, the *first world war of the early Middle Ages.* Its outcome actually predetermined other events in Europe and Asia and the course of world history for several centuries.

3.2. The exodus of the Trojans from Troy = Czar-Grad

With the fall of Jerusalem = Czar-Grad and the downfall of the ancient Romean Empire, the exodus-flight of various groups of people from the metropolitan area of the crumbling Romea begins. The conditional scheme of Romean themes is shown in fig. 1.7. On the heels of the fugitives follow the Horde crusaders, capturing and colonizing new lands. They settle in various countries of Europe and Asia. This picture is well known from the Scaligerian "ancient" history. The fugitives from Romea are called Trojans, that is, people from Troy = Czar-Grad. They are also the Argonauts, the Horde Cossacks, who, according to the "ancient" Greek myths, go on wandering, seize and colonize various lands after the Trojan War.

3.3.The formation of Russia as the center of a new empire, the successor of the previous

As a result of the fall of the former power and the capture of Czar-Grad by the Horde crusaders in 1204, Russia-Horde, formerly one of the provinces of the Romean Empire, comes to the fore. It actively participates in the Trojan War.

After the collapse of Romea at the beginning of the XIII century, members of the royal dynasty fled from the capital to various provinces of the former Empire. Some refused to accept the loss of supreme power and began to fight for world domination. According to the ideas of the Romean kings, which had a pronounced religious basis, their royal family had the full right to own the whole world. And not only the already known lands but also all those that will be discovered in the future. They considered this right sacred and belonging to them by inheritance, which, for temporary reasons, was illegally taken from them. Therefore, it must be returned.

As a result, several states considered themselves successors of ancient Romea. For instance, the Nicene Empire. Ancient Nicaea is the modern city of Iznik in Turkey. Other kingdoms also formed. One of those states was Vladimir-Suzdal Russia, with its capital in Rostov the Great, then in Yaroslavl = Novgorod the Great. The ancestors of the Trojan king Aeneas, it turns out, initially arrived there from Russia. In the Russian chronicles Czar Aeneas was reflected as the famous "Varangian" Rurik. Aeneas-Rurik unites the scattered Russian principalities into a single kingdom.

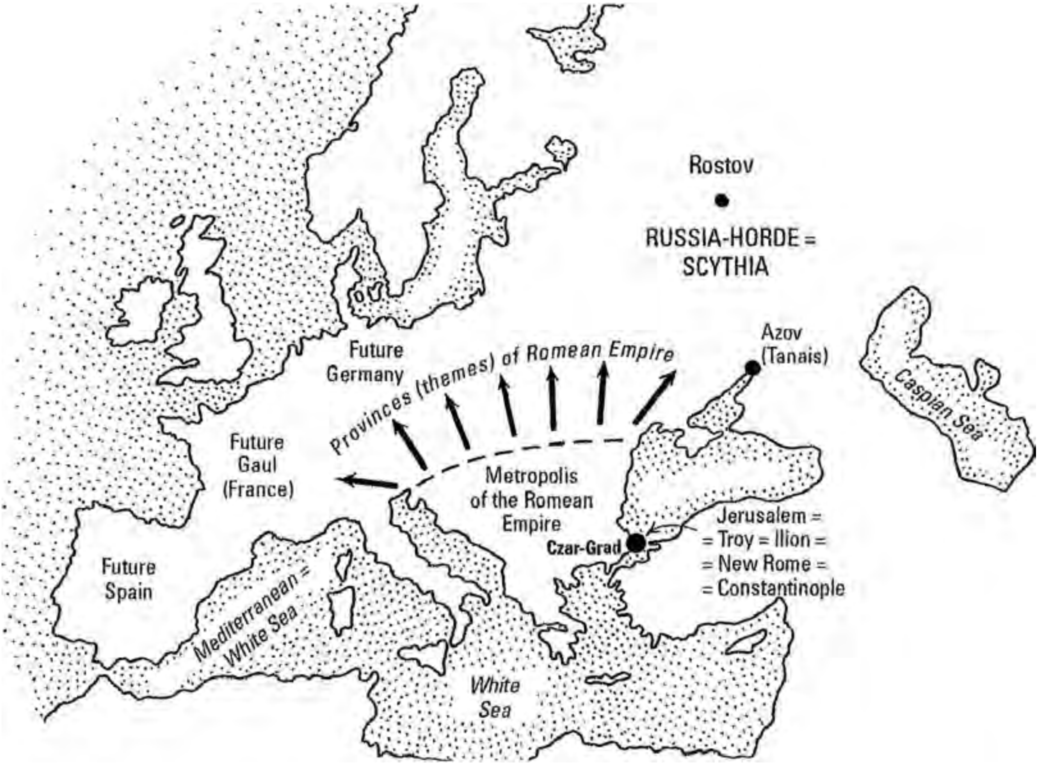

Rostov
RUSSIA-HORDE =
SCYTHIA
Azov
(Tanais)
Caspian Sea
Future
Germany
Provinces (themes) of Romean Empire
Future
Gaul
(France)
Metropolis
of the Romean
Empire
Czar-Grad
Jerusalem =
= Troy = Ilion =
= New Rome =
= Constantinople
Future
Spain
Mediterranean =
White Sea
White
Sea

Fig. 1.7. Romean Empire = "Byzantium" of the XI-XII century and its provinces (themes). Reconstruction. Historians came up with the name "Byzantium" relatively recently.

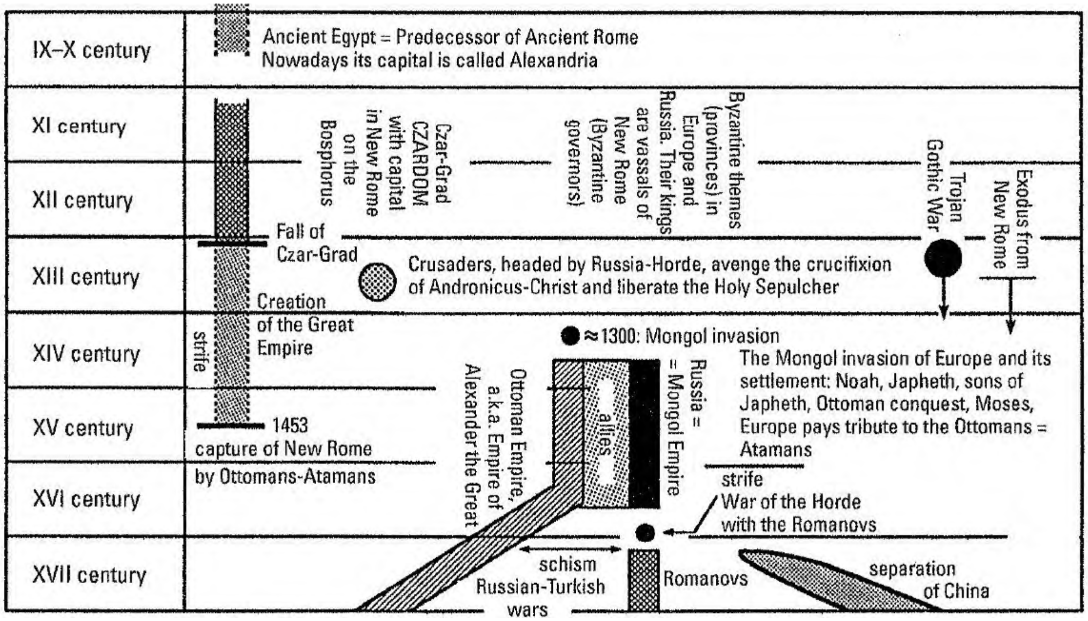

IX–X century
Ancient Egypt = Predecessor of Ancient Rome
Nowadays its capital is called Alexandria
XI century
XII century
Czar-Grad CZARDOM with capital in New Rome on the Bosphorus
Byzantine themes (provinces) in Europe and Russia. Their kings are vassals of New Rome (Byzantine governors)
Trojan Gothic War
Exodus from New Rome
Fall of Czar-Grad
XIII century
Crusaders, headed by Russia-Horde, avenge the crucifixion of Andronicus-Christ and liberate the Holy Sepulcher
Creation of the Great Empire
XIV century
strife
≈1300: Mongol invasion
The Mongol invasion of Europe and its settlement: Noah, Japheth, sons of Japheth, Ottoman conquest, Moses, Europe pays tribute to the Ottomans = Atamans
Ottoman Empire, a.k.a. Empire of Alexander the Great
allies
Russia = Mongol Empire
XV century
1453
capture of New Rome by Ottomans-Atamans
XVI century
strife
War of the Horde with the Romanovs
XVII century
schism
Russian-Turkish wars
Romanovs
separation of China

Fig. 1.8. The scheme of the reconstructed history of the main empires—the Romean Czardom and the "Mongol" = Great Empire, that is, Russia-Horde.

Thus, the first Vladimir-Suzdal rulers (in Rostov, then in Novgorod) were the heirs of the Romean dynasty, expelled from Czar-Grad during the collapse of Romea at the beginning of the XIII century. They began the struggle to restore the Empire. Aeneas-Rurik created a powerful multinational state, covering the Volga region and the northern coasts of the Black Sea. Rich human, horse, and economic resources proved to be sufficient to achieve world domination by military means.

The history of the first Vladimir-Suzdal czars before Ivan Danilovich Kalita, who started the Western campaign in the XIV century (the "Mongol" = Great conquest), still requires additional research. Probably, the name Kalita is just one of the variants of the well-known mediaeval title Caliph, or Khaliph.

3.4. Unification of the Slavic and Turkic peoples under the Horde rule

Turbulent political and military events follow. The "Mongol" = Great invasion begins from the East—from Vladimir-Suzdal Russia. The success of the conquest was based on the unification of numerous peoples on the territory of Russia-Horde into a single multinational state under the military (Horde) rule. By the late XIII—early XIV century, Russia-Horde wins. For more than three centuries (until the beginning of the XVII century) it establishes its dominion over the West, Eurasia in general, Africa, and subsequently—to complete its undisputed world domination—America.

The czars of Russia-Horde, also called Khans, Kagans, Grand Princes of All Russia, based on dynastic and some other considerations, not all of which are clear today, considered themselves the only legitimate heirs of the old Romean Empire, having the *unlimited hereditary right to possess the whole world.* As can be concluded from the surviving fragmentary information, they considered all other rulers not yet subordinate to them as illegal, temporary usurpers of power over certain lands. *The openly proclaimed goal, the military doctrine of the Czars-Khans of Russia-Horde was the subjection of the whole world by military means.* That is, the return of their ancient heritage.

The scheme of the reconstructed history of the main empires—those of Czar-Grad and Russia-Horde—is shown in fig. 1.8.

4.

THE XIV CENTURY: THE "MONGOL" = GREAT CONQUEST. THE ORIGINS OF THE HUGE RUSSIAN-HORDE EMPIRE

4.1. The creation of the Russian state (i.e., Russia-Horde) under military (Horde) rule

At the end of the XIII—beginning of the XIV century, the final unification of the peoples of Russia, initiated by Aeneas-Rurik, takes place. By partly military, partly peaceful means, the peoples of the regions of Volga and northern coasts of the Black Sea are soldered into a robust centralized state under military (Horde) control. It happens under the Grand Prince = Great Khan, Kagan Georgy Danilovich. He is known to us today as Genghis Khan, or Gurkhan, in foreign sources. Under his rule was a large and robust state. His armed forces were called the *Horde.* The term originates in the Old Russian word *"raty"* meaning a large military corps. It also meant the armed forces as a whole. Since the Russian Czardom had unlimited supply of horses from the herds of the steppe, it had a colossal cavalry army. Since the horses needed pasture, the army was, by necessity, nomadic. It constantly moved from place to place. To maintain the Horde, a tribute was imposed on the rest of the country's population—the *tithe.*

The state was headed by the Czar, who had unlimited autocratic power. The states capital region was Vladimir-Suzdal Russia, which at that time was called Novgorod the Great, and under this famous name entered into the annals. The administrative control center was Yaroslavl, reflected in the annals as "Yaroslav's Court of Novgorod the Great." Fortified royal headquarters were located at different times in different cities: in Rostov the Great, Kostroma, Vladimir, Suzdal (i.e., "ancient" Susa), and in some other cities of Vladimir-Suzdal Russia.

4.2. Invasion of "Mongols" into Western and Southern Europe, Asia, and Africa. The rise of the "Mongol" = Great Empire

By the end of the first half of the XIV century, during the reign of Ivan Danilovich Kalita = Caliph, the creation (restoration) of the Empire began. Russian cavalry troops, "Mongol" hordes, invade Europe, Africa, and India on a wide front (see fig. 1.9). The "Mongol" invasion begins.

As a result, a significant part of Eurasia was colonized. The rest were forced to recognize—apparently, to varying degrees—their vassal dependence on Russia-Horde. Perhaps only in the form of tribute payments.

The result of the conquests of Grand Prince Georgy Danilovich (Genghis Khan), and then his brother Ivan Danilovich Kalita = Caliph (Batu Khan), was the emergence in the first half of the XIV century of the "Mongol" = Great Empire with the center in Vladimir-Suzdal Russia. The *Czardom of Russia* is the Russian term, and the *"Mongol" Empire* is the Western European designation for the same state.

As a result, a new political force began to reign supreme in the historical arena. It can be conditionally called the Russian-Horde Empire since the center was in Vladimir-Suzdal Russia = Novgorod the Great, and the armed forces were called the Horde.

In the XIV-XVI centuries, the Russian-Horde Empire extended its power to Eurasia, North Africa, and a significant part of America. In most cases, the expansion was not a conquest, but a colonization, since the local population, consisting of small nationalities, could not provide noticeable military resistance to the imperial troops—the Cossacks. With the advent of the "Mongol" administration, large imperial colonies arose on the colonized lands, including the regions of Western Europe, the Great Mughals in India, the "Mongolian" state in China, the samurai (that is, the Samaritans, Samarians, people from Samara) in Japan, the Mamluks in Egypt, the Mayan and Inca states in America (q.v. in fig. 1.10).

In the Russian sources, the world empire was simply called *All Russia,* or Russian Czardom. The foreign sources called it "Mongol," i.e., Great, Empire. According to Sigismund von Herberstein, the word *Russia* was then understood as "spread," "dispersion," and *"All Russia"* meant "all spread" ([161], p. 58).

In Western European sources, Russia-Horde of the XIV-XVI centuries was reflected as the Empire of the Habsburgs of the XIV-XVI centuries. What does the word "Habsburg" mean? "Burg" means "city," of course. But what about "HAB"? All these letters exist both in Latin and Cyrillic alphabets, and in Russian their combination reads "nav," which, in Slavic, meant "new." "New" + "city" = New City = *Novgorod—the* name of the capital of Russia-Horde, Novgorod the Great = Yaroslavl. By the way, the name of the capital of the Habsburg Empire, *Vienna (Wien),* probably comes from the Russian word *"venets"* ("crown"). That is, *crowned, royal* city. Later they forgot about the Horde and the Novgorod-Yaroslavl origins of the Habsburgs. It was easy after the split of the Great Empire, when Western Europeans began to "correct" their history, where there was no more place for Russia-Horde. Let us note, by the way, that the name "Vienna" is very close to "Veneti" (Vistula Veneti)—the name of a Slavic people who lived near the Vistula River and the Baltic Sea (q.v. in CHRONS and Mauro Orbini's book [617]).

So, most likely, the *Habsburgs* of the XIV-XVI centuries are simply *Novgorodians.*

Recall that the Habsburg Empire, according to the new chronology, generates in Scaligerian "history textbooks" all the "ancient" Roman empires dated by Scaliger before the XI century, as well as, to a large extent, the Scaligerian version of the Holy Roman Empire allegedly of the XI-XIII centuries A.D. Therefore, the history of Rome, starting from the XIV century, is entirely determined by the history of the Empire of the Novgorodians = Habsburgs. This fact is clearly shown in the graphs below.

4.3. The Cossacks and the Horde = "raty"

The new chronology significantly changes the history of the Cossacks. Scaligerian historians say that the Cossacks are the descendants of "runaway serfs" who once fled to the Don and other remote places to live a "free life" there. In other words, they are the descendants of mediaeval robber gangs. According to our results, the Cossacks (from an old Russian word meaning "horseman," "rider") were the armed forces of the Horde and the "Mongol" = Great state. That is why, as we have shown in CHRONI, the Cossacks lived throughout the Empire, not just along its borders, as it

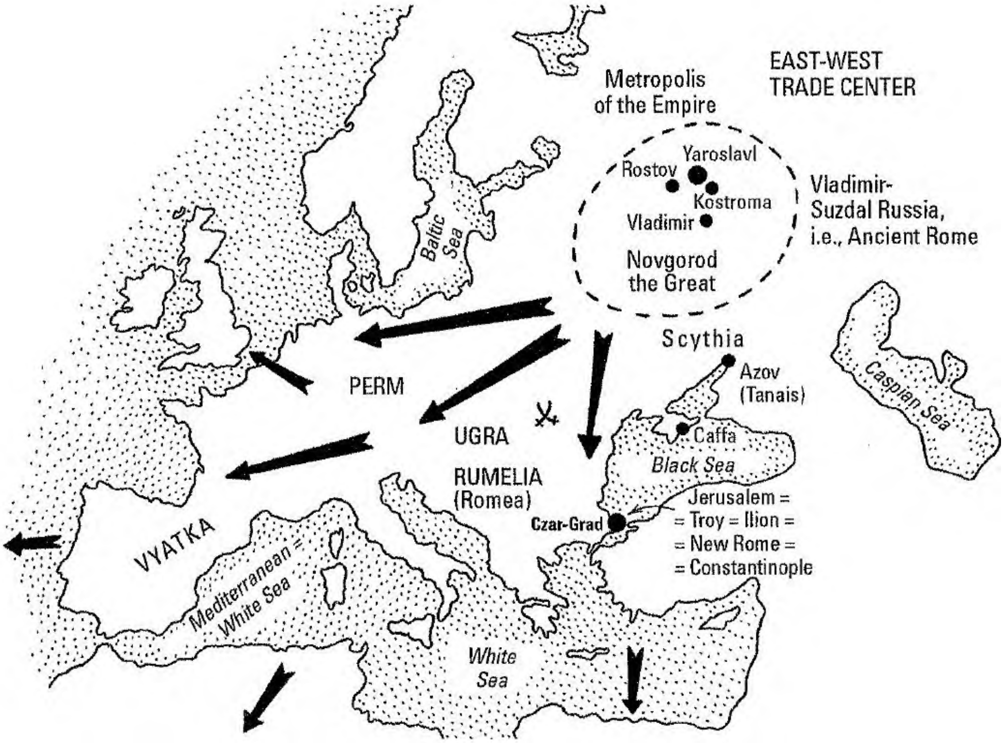

Metropolis
of the Empire
EAST-WEST
TRADE CENTER
Yaroslavl
Rostov
Kostroma
Vladimir
Novgorod
the Great
Vladimir-
Suzdal Russia,
i.e., Ancient Rome
Baltic
Sea
Scythia
Azov
(Tanais)
Caspian Sea
PERM
UGRA
RUMELIA
(Romea)
Caffa
Black Sea
Czar-Grad
Jerusalem =
= Troy = Ilion =
= New Rome =
= Constantinople
VYATKA
Mediterranean =
White Sea
White
Sea

Fig. 1.9. The "Mongol" conquest of the XIV century. Reconstruction. The western campaign of the Horde led by Ivan Kalita = Caliph, that is, Batu Khan. The places of major battles and the directions of further campaigns of the commanders of Ivan Caliph are marked.

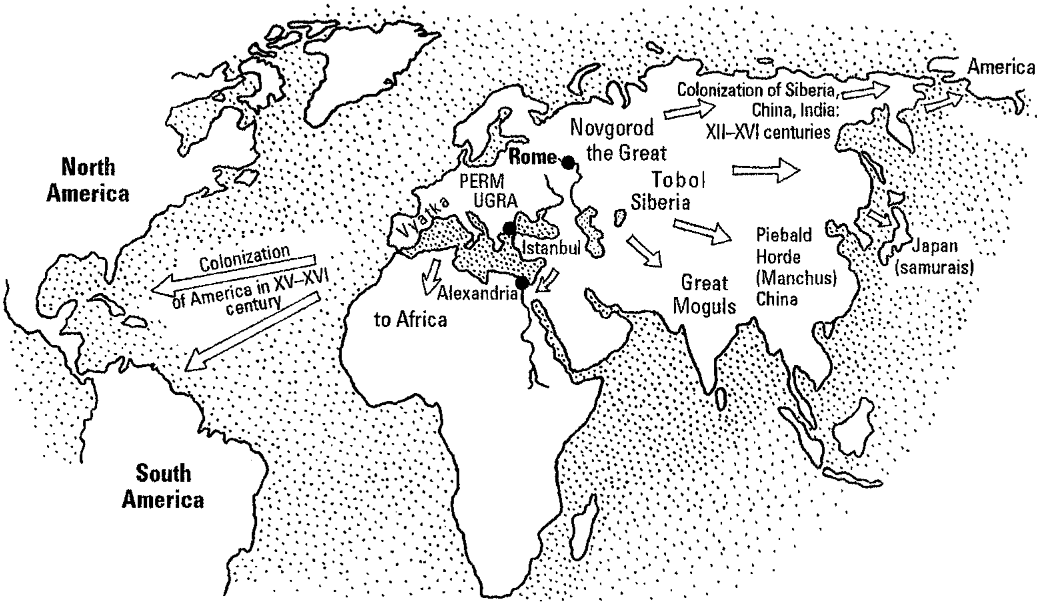

America
Colonization of Siberia, China, India: XII–XVI centuries
Novgorod the Great
Rome
PERM
UGRA
Vyatka
Tobol
Siberia
North America
Istanbul
Piebald Horde (Manchus) China
Japan (samurais)
Colonization of America in XV–XVI century
Alexandria
Great Moguls
to Africa
South America

Fig. 1.10. Continuation of the "Mongol" - Great and Ottoman = Ataman conquest in the XV-XVI century, that is, the conquest of the promised land—Eurasia and America. The main areas of the Great Empire are shown. At the end of the XV century, the troops of Russia-Horde and Ottomania = Atamania colonized America across the Atlantic and, probably, through the Bering Strait. Reconstruction.

was since the XVIII-XIX century. With the changes in the state structure, the Cossack regions of the Empire largely retained their original military structure-—e.g., samurai in Japan, Mamluks in Egypt, etc.

4.4. Russian Czars-Khans of the XIV century

The dynastic history of the czars-khans of the Great Empire until the XIV century is very poorly known. In general, the XIII century is a dark and deep antiquity. History becomes clearer from the moment of the "Mongol" conquest. Apparently, with the rise of the vast Empire, chronicle writing became better ordered and more detailed. In addition, imperial libraries arose that existed up to the XVI century. Most likely, after the split of the Empire, they were destroyed by the rebel reformers. However, the information has essentially survived, although in a heavily distorted and edited form. The great conquest, which led to the emergence of the "Mongol" = Great Empire, was started by Georgy Danilovich of Moscow, a.k.a. Genghis Khan.

■ ■ GEORGY = YURI = GURGY DANILOVICH "OF MOSCOW" (GENGHIS KHAN), ruled in 1319-1325.

He is also St. George the Victorious (see his image from an old icon in fig. 1.11-12). In the Western European annals he is reflected as a Habsburg (i.e., Novgorodian) *"Henry VII of Luxembourg",* who ruled in 1309-1314 ([76]) or 1308-1313 ([304], v. 2, p. 406). Figure 1.13 shows the tomb of "Henry VII" in Pisa. It is a very late part of the "material evidence" created in the XVIII-XIX century to "substantiate" the Scaligerian version of history. Nevertheless, traces of the identity of "Henry VII" and Georgy of Moscow (a.k.a. Saint George the Victorious) still remained on the tomb remake. Historian Oscar Yeager reports about the tomb that "in a relatively recent inscription it is written, among other things, that the remains of the Emperor are still intact in the tomb" ([304], v. 2, p. 411). Imperishable remains, or relics, are a sign of holiness. And indeed, St George the Victorious is canonized as a saint. This only means that the relics of some saint were placed in the Western European "tomb of Henry." But not of St. George, of course.

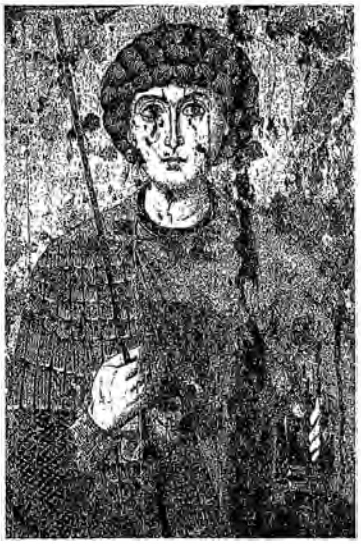


Fig. 1.11-1.12. An old icon of Saint George the Victorious from the State Museums of the Moscow Kremlin. It apparently depicts the Grand Prince (Czar, Khan, Kagan) Georgy Danilovich of Moscow, a.k.a. Genghis Khan, the founder of the “Mongol’ - Great Empire. Taken from [277], p. 216.

According to our results, Czar-Khan Georgy Danilovich, a.k.a. Genghis Khan, like other Khans of the Great Empire, was buried in the old imperial cemetery of the royal dynasty in the famous Giza, that is, *Cossack,* pyramid field in Egypt, or Luxor (q.v. in CHRON5, Chapter 19:5).

Georgy united the Russian lands under the rule of “Lord Novgorod the Great”, as Vladimir-Suzdal Russia was then called. He began a great conquest, the purpose of which was to subjugate the entire then-known world to the power of the Vladimir-Suzdal Grand Princes (Great Khans). In foreign sources the conquest was called “Mongol,” from the Russian word *“mnogo”* (“many”), from which the Greek “megalion” also came.

Initially, the capital was Rostov the Great. Georgy founded a new grand princely capital—the city of Vladimir, which means “the owner of the world,” or, in relation to a city, “the capital of the world.” lie founded Nizhny Novgorod. He was killed at a young age. The circumstances of his death are unclear. According to some reports, he was killed by conspirators.

He was canonized as a saint and included in the Russian Orthodox Church calendar as the Holy Great Martyr George the Victorious (April 23, Julian calendar), as well as the Holy Right-Believing Grand Prince Georgy Vsevolodovich, the Miracle Worker of Vladimir (February 4, Julian calendar).

Due to the mistakes of later chroniclers, the Grand Prince-Khan *Georgy* is described on the pages of Russian and “Mongol” history (which is the same) several times under different names. Listing them, we each time indicate the century where the original was mistakenly placed. According to our results, in this case, the names of duplicate reflections are as follows:

a) *Rurik,* the founder of the Russian grand-princely dynasty, was erroneously placed by historians in the IX century. The image of Rurik is composite. In its first layer is the Trojan king, the “Varangian” Aeneas, who came to Russia in the XIII century.

b) *Mstislav Vladimirovich the Brave,* erroneously placed by historians in the XI century.

c) *Georgy Vsevolodovich,* erroneously placed by historians in the XIII century.

d) *Genghis Khan,* or, in more correct version of this name, *Caesar Khan.* Historians erroneously placed him in the XIII century.

Figure 1.14 shows an old miniature from a Hungarian chronicle dated 1488 ([89]), depicting the driving of prisoners to the Horde. Commentators mistakenly say that the “Mongols” are driving away *Russian* prisoners. In reality, the miniature depicted the Russian cavalry convoying the Western European captives. It is noteworthy that the “Mongols” are shown in Cossack hats. They have pronounced Slavic faces and beards. In addition, they are dressed in Russian clothes—long-brimmed caftans and boots. And the captives are dressed in Western European clothes—a knee-length dress, shoes, etc. They have no beards. If the drawing were made in our time, the “Mongols” would be depicted as typical Asians, and the captured Russians would look exactly as the “Mongols” in the miniature. But the artist had not yet been trained in the Romanovian version of the “Tatar-Mongol yoke” in Russia and innocently depicted what was in reality.

So, in 1318, the throne in the Russian city of Rostov, where later Vladimir-Suzdal Russia arose, was taken by Grand Prince Georgy Danilovich = Genghis Khan. He begins the unification of Russia, first capturing the Volga region and then systematically moving west and south. However, the details of colonization-unification are not so significant here and are poorly known. Historians have extended this period for several decades. In reality, it was shorter and is known to us today from the school history textbooks as “the beginning of the Tatar-Mongol invasion *from the East*.” And that is precisely what happened for the

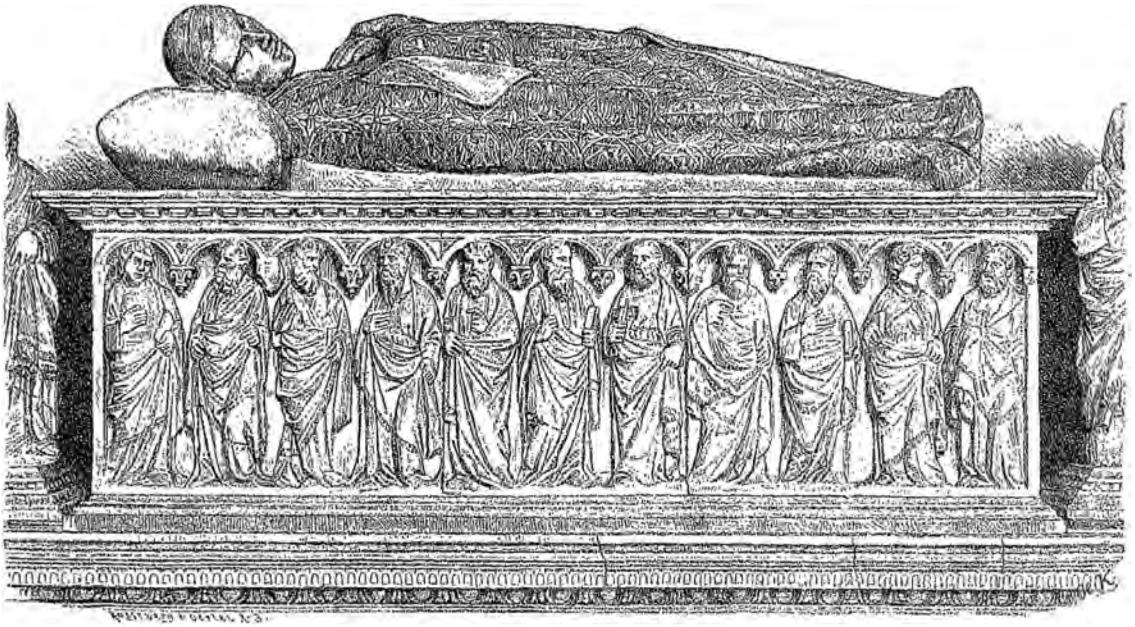


Fig. 1.13. Marble tomb of "Henry VII" in the Campo Santo, in the Italian city of Pisa. The tomb was most likely made in the XVII-XVIII century as a "confirmation" of the Scaligerian history with "material monuments." Taken from [304], v. 2, p. 411.

chroniclers living in Western Russia. Some of the Russian chronicles that have come down to us are based on ancient Ukrainian or Polish records, so no wonder that the Radzivil Chronicle was found in Königsberg.

It would be appropriate to note that St. George the Victorious was on the Old Russian coat of arms. Not surprising. Georgy = Genghis Khan was indeed the founder of the Russian "Mongol" Empire.

The Radzivil Chronicle begins its story of the "era of Rurik" with a great turmoil, a war between different state regions ([715]). It is precisely the strife of the late XIII—early XIV century in Russia, already familiar to us. It ends with the unification of the state under the rule of the "House of Kalita," Genghis Khan = Yuri = *Rurik* (king Aeneas). It results from the well-known call of "Come and own us." The chronicle rightly reported that a single unified state was emerging.

■ ■ IVAN DANILOVICH KALITA = CALIPH (BATU KHAN), ruled in 1328-1340 (acc. to [362]; see his portraits in fig. 1.15 and 1.16). There are two versions of the beginning of his reign: in 1328, or in 1322 (acc. to [145]). The year 1328 occurs twice.

In Western European sources, Ivan Kalita = Caliph is reflected as a Habsburg *"Ludwig of Bavaria,"* who ruledin 1314-1347 (acc. to [76]) or 1313-1347 (acc. to [304], v. 2, p. 414). See his portrait in fig. 1.17. "Ludwig of Bavaria" is a reflection of the following trinity of Russian Czars-Khans: *Ivan I Danilovich Kalita* (1328-1340, acc. to [362]) + his son *Simeon the Proud* (1340-1353) + his other son *Ivan II the Fair* (1353-

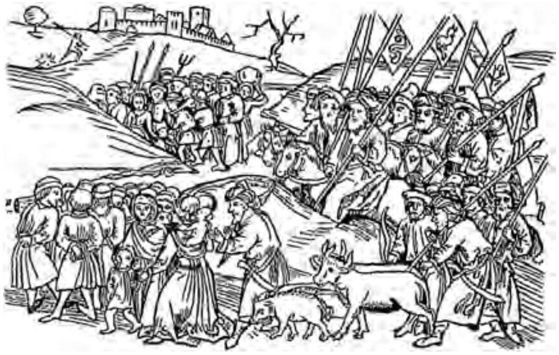


Fig. 1.14. Driving of Russian captives to the Horde. An old miniature from a Hungarian chronicle dating back to 1488. Taken from [89], insert after p. 128.

1359; acc. to [36], [362]). See below for details.

Ivan Kalita continued the unification of the lands under the rule of Lord Novgorod the Great = Vladimir-Suzdal Russia, started by his brother, Georgy = Genghis Khan. Under him, the "Mongol" conquest spread far to the west and south. He finally subjugated Western Europe. In the XIV century, *he founded the Vatican and Rome in Italy* as centers of religious and secular power in Western Europe. By the way, on behalf of Batu Khan, the very name of the *Vatican* comes from *(Batu Khan → Vatican)* Western sources reflected him as the Pope Innocent III. That is, he was both a secular and spiritual ruler = Caliph. He founded the institute of Roman Papacy in Italy (q.v. in CHRON4, Chapter 14:22).

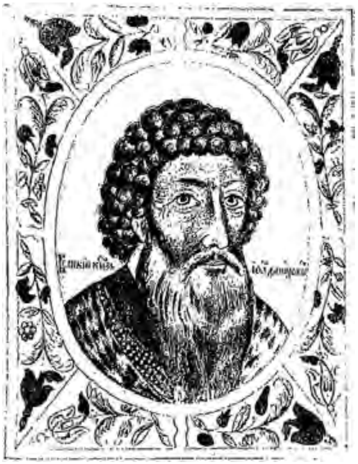


Fig. 1.15. Grand Prince-Khan Ivan Kalita. Image from the "Titular" of the XVII century. Also known under the names: Batu Khan, Ludwig of Bavaria, the "antique" god Kron, Presbyter John, Yaroslav Vsevolodovich. Taken from [89], pp. 224-225 (inserts).

Kalita founded the city of Yaroslavl, or, as they used to write, "Yaroslav's Court of Novgorod the Great," at the intersection of the Volga and North Dvina trade waterways.

Ivan Kalita = Caliph was both a czar and a high priest, Caliph. In the West, he left a lot of memories, over time overgrown with legends and myths—about the "ancient" god or king Kronos, about the mediaeval king-priest Prester John, etc.

He died in the West, probably in Italy, having left behind two branches of government—czarist in Russia, and papal in Italy, the latter also claimed secular power. After his death, there was a long struggle between both branches of government.

Due to the mistakes of later chroniclers, the Grand Prince-Khan Ivan Kalita = Caliph is mentioned on the pages of world history several times under different names;

a) *Kronos,* the legendary king of Assyria. In some "ancient" Greek myths, Kronos is the progenitor of the Olympic gods. It is evidenced by the *Chronographia* of John Malalas.

b) *Yaroslav Vsevolodovich,* erroneously attributed by historians to the XIII century.

c) *Batu Khan,* erroneously attributed by historians to the XIII century.

He died from a sudden illness (possibly poisoned). Most likely buried in the imperial Giza = Cossack pyramid field, or in Luxor, in Egypt (q.v. in CHRON4, Chapter 14:22). See details in the following chapters.

■■SIMEONTHE PROUD, A.K.A. ALEXANDER NEVSKY.

Czar-Khan *Simeon the Proud* ruled in 1340-1353 (acc. to [362], [36], [145]). He is, apparently, *Alexander Nevsky* (see fig. 1.18). Western European sources reflect him as a Habsburg (Novgorodian) *"Ludwig of Bavaria"* ("Barbarian.") (q.v. in fig. 1.17). Thus, the Grand Prince-Khan Simeon the Proud (= Ottoman of the Horde), along with Ivan Kalita = Caliph, contributed to the biography of "Louis (Ludwig) of Bavaria."

He ruled the Empire from Novgorod the Great. In Yaroslavl (Yaroslav's Court of Novgorod the Great), he organized a center of international trade between East and West. He created the Court of Governors of Novgorod the Great as the center of the administrative control of the Empire. Under him and his successors such remote areas as Egypt and China were annexed to the Great Empire (q.v. in CHRONS). Canonized as a saint under the name of the Holy Noble Prince Alexander Nevsky the Miracle Worker (November 23, Julian calendar).

According to our reconstruction, due to the mistakes in the later chronicles, the Grand Prince-Khan *Simeon the Proud* is described on the pages of world history several times under his various names:

a) *Alexander Yaroslavich Nevsky,* erroneously placed by historians in the XIII century;

b) *Menke Khan,* erroneously placed by historians in the XIII century;

c) *Berkay* (or *Berke) Khan,* erroneously placed by historians in the XIII century;

d) *Chanibek Khan.*

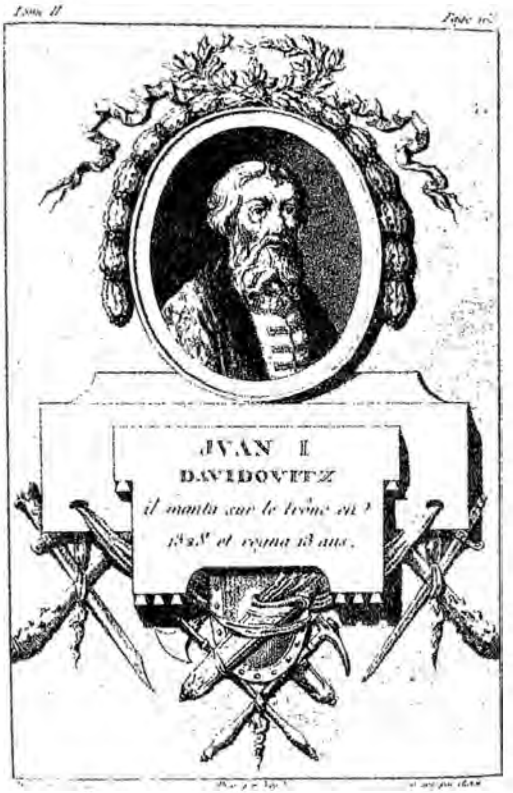


Fig. 1.16. Ivana Danilovich Kalita. From the book *Histoire physique, morale, civile et politique de la Russie ancienne,* by Nicolas-Gabriel Le Clerc (Paris, 1783, v. 2). Nikolay Borisov embarrassedly notes in his book [89] that in this engraving of the XVIII century Ivan Kalita is "erroneously" called "Davidovich." It is, however, possible that here we come across a trace of an old tradition of attributing to the Russian Czars-Khans the names that were later declared exclusively Jewish and biblical. After all, we have already seen that the seal of Ivan Kalita featured the Horde *tamga*—a six-pointed star-cross (the "Star of David"), which today is declared an exclusively Jewish symbol (q.v. in CHRON4, Chapter 7). As we have already noted, it also symbolized the united Christianity of the XII-XVI centuries. Taken from [89], insert between pp. 224-225.

■■ Ivan the Fair (or the Red, meaning "Beautiful"), ruledin 1353-1359 (acc. to [36], [362]),or 1354-1359 (ace. to [145]). Western European sources reflect him as the same Habsburg (Novgorodian) "Ludwig of Bavaria" ("the Barbarian") (q.v. in fig. 1.19).

He ruled from Novgorod the Great; continued the construction of the Empire—communication routes, monetary system, international trade between East and West in Yaroslavl, and the court of the "governors of Novgorod the Great" in Yaroslavl. After his death, he left his young son Dmitry Ivanovich, the future "Donskoy."

According to our results, Ivan the Fair is also known in the pages of history under the name *Yaroslav of Tver,* erroneously placed by historians in the XIII century.

Note that long-distance travel became possible only with the emergence of a large Empire and its guarded caravan routes. There was nothing like this before. Long-distance travel was impossible or extremely dangerous. Having gone on a trip, a traveler soon found himself in a completely different environment, with people speaking unknown languages and with other customs. He, thus, could not go far without becoming an easy prey for robbers or vagabonds. Only a strong Empire was able to provide relatively safe communication routes, along which not only troops and merchants, but also individual voyagers could travel.

■ ■ Dmitry of Suzdal, ruled in 1359-1363 (acc. to [362]), or 1360-1362 (acc. to [36], [145]). In the Western European chronicles, he was reflected as Habsburg *"Charles* IV" (1347-1378, acc. to [76]). Note that "Charles IV" means "Fourth King." It reflects the "sum" of two Russian Czars-Khans—*Dmitry of Suzdal* and *Dmitry Ivanovich Donskoy* (1363-1389). Dmitry Donskoy will be discussed next.

Little is known about Dmitry of Suzdal. We didn't even manage to find his old portrait. According to our results, Dmitry of Suzdal is also known on the pages of history under the name *Vasily of Kostroma* and is erroneously placed by historians in the XIII century. After the death of Ivan Ivanovich the Red, unrest and power struggle began in the state under the young Czarevich Dmitry, the future "Donskoy." Under him, the city of Kostroma became the grand princely headquarters, the capital.

■ ■ Dmitry Ivanovich Donskoy ("of the Don"), ruled in 1363-1389 (acc. to [362]), or 1362-1389 (acc. to [36], [145]) (q.v. in fig. 1.20). In the Western European chronicles, he is reflected as Habsburg "Charles IV" (q.v. in fig. 1.21). Some facts of the biography of Dmitry Donskoy are also reflected in the biography of another Habsburg, *Wenceslaus,* successor of Charles IV.

According to our reconstruction, Dmitry is also

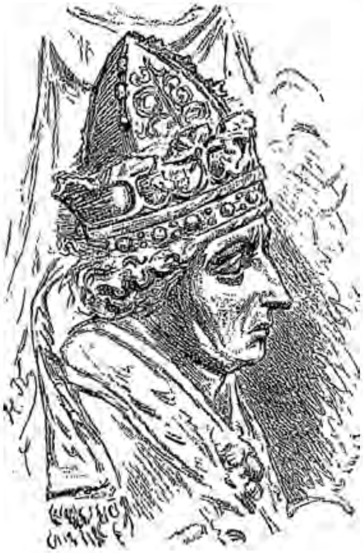


Fig. 1.17. Image of "Ludwig of Bavaria" on his tomb in Munich. The tomb was most likely made in the XVII-XVIII century. Taken from [304], v. 2, p. 428.

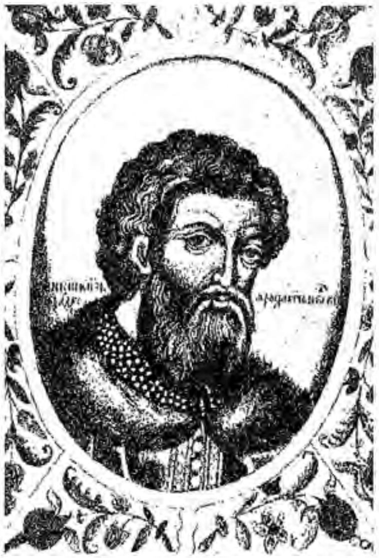


Fig. 1.18. Grand Prince-Khan Simeon the Proud, that is, Ottoman of the Horde. He is Alexander Nevsky. Taken from [578], book 1, p. 697.

known on the pages of history under the names:

a) *Svyatoslav Igorevich,* erroneously attributed by historians to the X century;

b) *Dmitry of Pereyaslavl,* erroneously attributed by historians to the XIII century;

c) *Toqta Khan,* erroneously attributed by historians to the XIII century;

d) *Tokhtamysh Khan.*

At the end of the XIV century, unrest begins in Russia-Horde. In 1380, a bloody battle took place between the troops of Dmitry Donskoy and the *temnik* (commander) Velyaminov-Mamai.

The battle is considered the largest in the history of mediaeval Russia. According to our results, the battle took place on the site of today's Moscow, at the confluence of the Yauza River into the Moscow River (q.v. in CHRON4, Chapter 6). The city of Moscow was not there yet. The place of the battle is still called in Moscow the *Kulishki Field,* i.e., the Kulikovo field.

Mass graves of soldiers who fell in the Battle of Kulikovo have been preserved in Moscow, in the Old Simonov Monastery and the Andronikov Monastery. Today historians are silent or ignorant about it.

Dmitry Donskoy founded the city of Moscow on the site of the Battle of Kulikovo. The capital and the royal headquarters of Dmitry Donskoy was the city of Kostroma.

In Western European sources, the battle is reflected as the famous Battle of Sempach in Lucerne ([304], v. 2, p. 446). Western sources attributed the Battle of Kulikovo to 1386, in the reign of "Wenceslaus, son of Charles IV?'

As we wrote elsewhere, the Battle of Kulikovo was also the core, the main plot of the huge "ancient" Indian Sanskrit epic "Mahabharata." There it is described as the famous battle on the field of Kuru (Kurukshetra). This role of the Battle of Kulikovo is explained by the fact that it was a battle for adopting apostolic Christianity as the official religion in the entire "Mongol" Empire. The same battle is described on the pages of "ancient" sources as the battle between Emperor Constantine and Maxentius. Thus, Dmitry Donskoy (= Constantine the Great) baptized the entire "Mongol" = Great Empire at the end of the XIV century.

5.

THE XV CENTURY. THE CAPTURE OF CZAR-GRAD = JERUSALEM. THE OTTOMAN = ATAMAN INVASION. COLONIZATION OF AMERICA BY THE HORDE

5.1. The rise of the Ottoman Empire. Ottomans = Atamans, that is, Cossack chieftains

Today, the Ottoman-Ataman Empire is sometimes simply called the Ottoman Empire, but we will stick to its full name-Ottoman-Ataman. Moreover, in Russian documents of the XV-XVI century, the first Turkish sultan, after whom the Empire got its name, was called precisely *Otoman,* or *Ataman.* Thus, for example, the well-known historian of the XVII century, Andrei Lyzlov, the author of the *History of the Scythians* ([497]), gives a detailed account of the history of the Ottoman

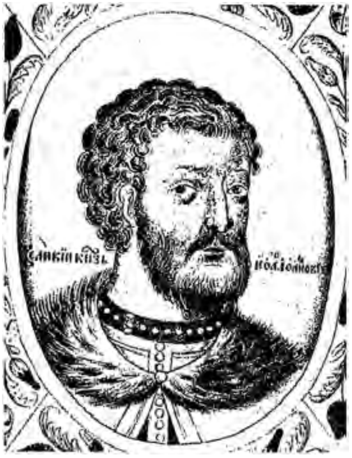


Fig. 1.19. Grand Prince-Khan Ivan the Fair. Taken from [89], inserts between pp. 224-225.

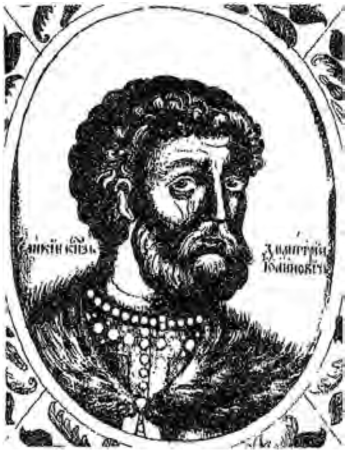


Fig. 1.20. Grand Prince-Khan Dmitry Ivanovich Donskoy. From "Titularniid' of the XVII century.

Empire, where he uses the form *Ataman,* or *Otoman.* For example, he writes: *"Ataman is the progenitor of the Turkish sultans"* ([497], p. 283). The identity of this word with the well-known name of the Cossack chieftains, *Ataman,* is obvious. Moreover, according to the author of the notable mediaeval *Notes of a Janissary,* the Turkish sultan was called, in particular, "the son of a *hetman"* ([424], p. 115). Thus, the Janissary directly indicated that the Atamans (Ottomans) as progenitors of the Turkish sultans were also called "hetmans." Indeed, these words differ from each other only in pronunciation.

5.2. Transformation of the Empire into the union of two states: Russia-Horde and Ottomania = Atamania. The biblical conquest of the promised land is the Horde-Ataman conquest of the XV century

After about a hundred years of the existence of the Russian-Horde = "Mongol" Empire, its rulers faced a new, previously unseen effect—the consequence of a good and extensive communications system created in the Empire. As a result of state building and rapid development of a network of good roads that covered vast areas, an unexpected problems arose. Epidemics that flared up occasionally in the south of the Empire quickly spread throughout Eurasia along the well-established caravan routes. Deadly diseases—plague, cholera, and others—became the inevitable price for uniting the vast territories of Europe, Asia, and Africa under a single authority. The wider the area a disease covers, the longer it rages. The Empire had to find a way out.

It was found by introducing administrative borders within the Empire between its northern and southern regions. As a result, in addition to Novgorod the Great in Russia-Horde, a second center arises—Czar-Grad on the Bosphorus. The ancient city again became capital, this time of the southern part of the "Mongol" Empire. At the same time, the imperial authorities ordered the forced quarantine cleansing of those provinces where the infection was rampant. Vast territories of Western and Southern Europe were concerned. The troops of the Horde = Cossacks went to those areas with a harsh order to destroy the contaminated population. And to repopulate those areas. That was a well-known story of the Ottoman conquest of the XV century (q.v. in fig. 1.22, and in CHRON6, Chapters 4-5).

The Empire put new governors in the re-conquered lands of Europe and Asia. Thus, in the XV century, Russia-Horde = Israel was forced to send its troops to the South and West "for the second time." They conquered previously subordinate territories, where, starting from the XIV century, the armed forces of the local rulers-governors of the Horde already existed. They, of course, did not want to be destroyed. However, the quarantine purge was forcibly and very consistently carried out. In the Russian history, the trace of these events remained as a large-scale distribution of "Novgorodian lands" to the boyars, the children of the boyars, the nobles, and the best serfs (q.v. in CHRON6, Chapter 5:10).

As a result, in 1453, a new, united Russian-Horde Empire arose on the site of ancient Romea—Ottomania = Atamania, or the Ottoman Empire = Judah (q.v. in fig. 1.23).

These events are described in the biblical books of Exodus, Numbers, Deuteronomy, and Joshua. The campaigns of the Israelites led by Moses and Joshua

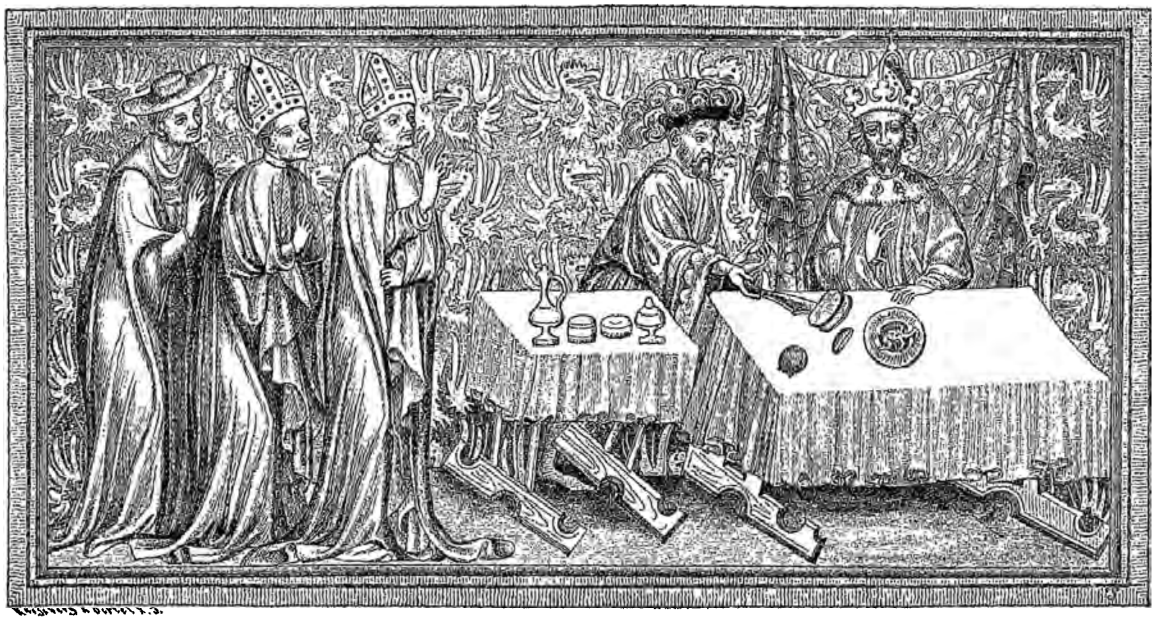


Fig. 1.21. The Habsburg "Emperor Charles IV at the coronation feast, attended by the senior steward (Count Palatine of the Rhine) and the clergy. From the miniatures of the luxuriously illustrated Golden Bull, originally kept in the Ambras castle in Tyrol, and then in the imperial-royal library in Vienna” ([304], v. 2, p. 435). This is probably a Western European image of Prince Dmitry Donskoy.

are the military invasion of Russia-Horde and Ottomania = Atamania in Europe and Eurasia in general. The quarantine cleansing of many lands in Western Europe is described on the pages of the Bible as the destruction of the local population by Israeli troops during the conquest of the promised land.

The very word “Israelite” is translated as ‘Tighter for God” And the word “Jew” is translated as “glorifying God.”

The Israelites of the era of the Old Testament were the huge armies of Russia-Horde and Ottomania = Atamania. The Jews of the Old Testament era were priests and chroniclers, a stratum of people who served, so to speak, the ideological sphere. The center of Judah was Czar-Grad, the city where Andronicus-Christ was crucified.

By the way, “ancient Hellas” is probably a reflection of the “Mongol” = Great Empire. At the same time, the name “Hellas” itself could be a variant of the word “Horde,” since L and R often passed into each other. As a result, the name “Horde,” or “Holde,” could turn into “Hellas.”

5.3. Western Europe under the rule of Russia-Horde and Ottomania = Atamania. The Habsburgs before Charles V are, in the eyes of Europeans, the Horde czars of Novgorod the Great

In the XV century, Western Europe continued to be part of the Great Empire. Apparently, Western Europe was somehow divided between Novgorod the Great and Constantinople. All over Europe, Africa, and Eurasia, imperial taxes were collected. Later historians called them “tribute to the Sultan.”

Each Western European country at that time had its Horde viceroy-king, or viceroy-dulce. All of them were in fact subordinate, perhaps to varying degrees, to the central government of the “Mongol” Empire, that is, from their point of view, to the Emperor. Under “Emperor” Western Europeans understood the great Czar-Khan of Russia-Horde, who was sitting in the faraway Novgorod the Great. There was only one Empire, and, of course, there was only one Emperor. Let us repeat once again that the name “Habsburg” was perceived by Western Europeans as “Novgorod the Great,” and

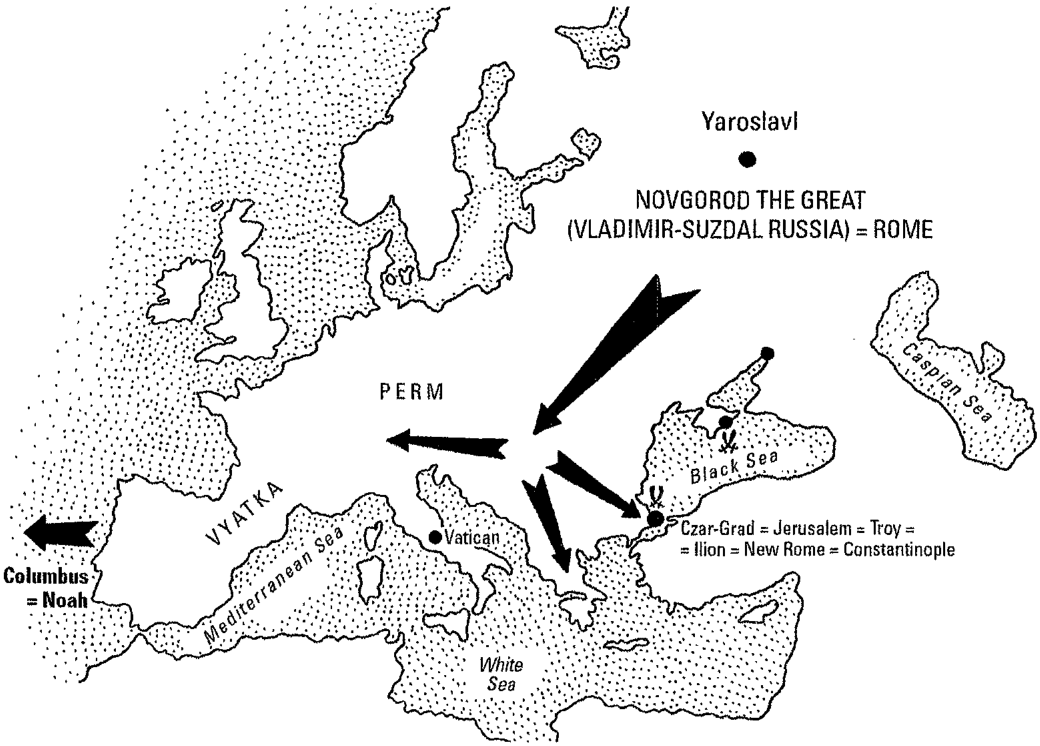


Fig. 1.22. Ataman = Ottoman conquest of Europe in the XV century. A "punitive campaign." The Bible describes it as a continuation of the conquest of the promised land by the Israelites. In the XV century, the fleet of Russia-Horde and Atamania was sent from the coast of Spain and Portugal to colonize the American continent. That was the voyage of Columbus. Reconstruction.

the "Habsburgs" as the "Novgorodians" (see above). All the conquered countries paid them taxes. And the Novgorodians shared the money they received with the Ottoman = Ataman Sultan. They distributed taxes collected from Western Europe, North Africa, Asia, and America, between the two capitals: Novgorod and Czar-Grad. From Southern Europe and North Africa, tribute mainly went to Constantinople.

5,4. The beginning of the religious schism

In the XV-XVI centuries, there was a religious split of the previously united Christianity into several large branches-religions; namely, Orthodoxy, Islam, Catholicism, Buddhism, Judaism. But these names they acquired later, only in the XVII-XVIII century.

So, all the main religions known today, listed above, came from one root—a single royal (and then apostolic) Christianity of the XII-XIII century. This explains the conclusions drawn by the large school of XIX century scientists working in the field of so-called comparative religion. After processing a tremendous , they discovered *an astonishing amount of similarities in all these religions.* But, being shackled hand and foot by the incorrect Scaligerian chronology, they decided that Christianity had absorbed numerous elements of supposedly earlier cults. This is incorrect.

On the contrary, the previously unified Christianity of the XII-XV centuries branched out in the XVI-XVII century into several religions, each of which naturally inherited a significant part of the former cult, modifying it. At the same time, they also divided the symbolism, previously unified. A broad cross began to be used mainly by the Orthodox Church, a narrow cross by the Catholic, a six-pointed star-—also one of the forms of the cross—by Judaism, a crescent with a star—also one of the forms of the cross—by Islam.

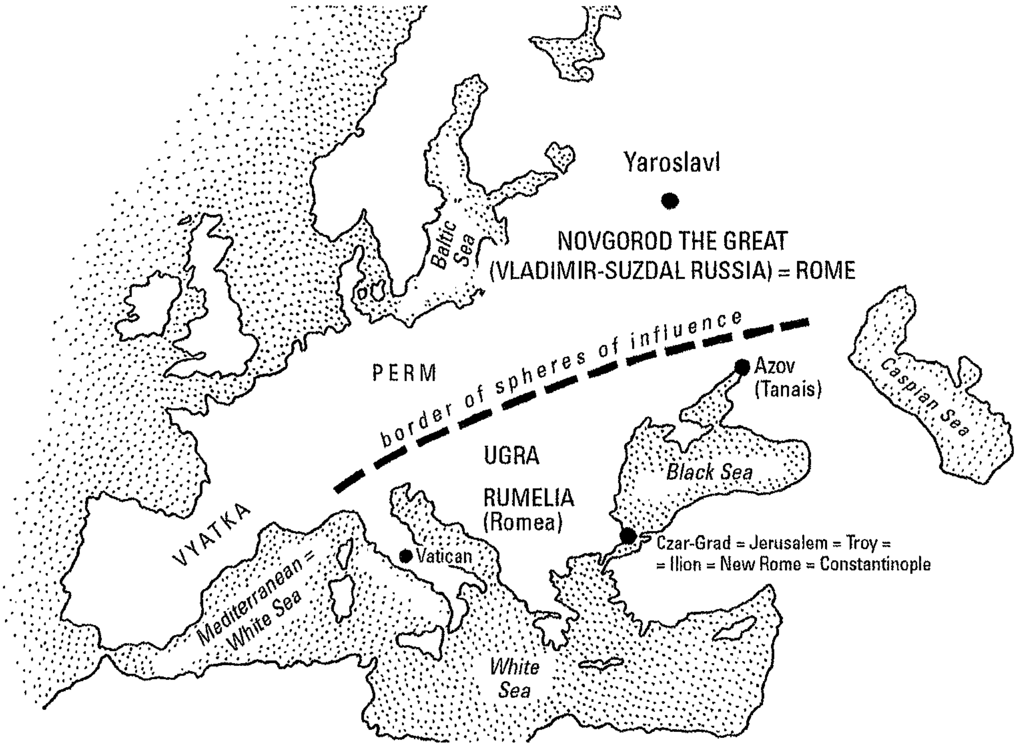

Yaroslavl
NOVGOROD THE GREAT
(VLADIMIR-SUZDAL RUSSIA) = ROME
Baltic Sea
border of spheres of influence
PERM
Azov
(Tanais)
Caspian Sea
UGRA
Black Sea
RUMELIA
(Romea)
VYATKA
Czar-Grad = Jerusalem = Troy =
= Ilion = New Rome = Constantinople
Vatican
Mediterranean = White Sea
White Sea

Fig. 1.23. Approximate boundary of the spheres of influence of the two capitals of the Great Empire in the XV-XVI century. That is, Novgorod the Great (Russia-Horde) and Czar-Grad (Ottomania = Atamania) after the Ottoman = Ataman campaign of the XV century. The border of the spheres of influence is shown by a dashed line. Reconstruction.

So, in the XV-XVI century, the following branches-religions began to separate from the previously united Christianity:

1) *Orthodoxy,* or *Orthodox Christianity,* probably closest to the primary cult of the XII-XIV centuries, more restrained and severe in spirit. Ancient Russia becomes the center of Orthodoxy. Orthodoxy is also widespread in the Balkans and in the East. In the XII-XV centuries, Orthodoxy was called "Catholic." The term "Catholic" changed its meaning in the XVI-XVII century. From the term that previously denoted a single Christianity, Orthodoxy, it narrowed down to designating only Western European Catholicism, which became a separate religion only in the XVI-XVII century.

2) *Islam—in* the East, initially quite close to Orthodoxy. Also a strict and ascetic religion.

3) *Catholicism*—mainly in the West. It moved away from the primary restrained cult of the XII-XIV centuries. For some time, probably in the XV-XVI century, Catholicism existed as a Greco-Roman pantheon of gods with elements of Bacchic orgiastic cult. As a result of the spread of Bacchic practice, in some countries of Western Europe appeared diseases called "venereal," after the name of Venus, the goddess of love ([544], v. 5; q.v. in CHRONI, Chapter 7:3).

To eliminate such undesirable social consequences, a reform of the Western European cult was required. To achieve this, the governors of the "Mongol" = Great Empire in some countries of Western and Southern Europe introduced the so-called Inquisition (q.v. in CHRON5, Chapter 12:9.4). After the church reform and the success of the Inquisition, the Catholic branch of Christianity acquired modern, already familiar to us forms, also somewhat restrained (q.v. in CHRONS, Chapter 12:10).

4) Another version of Christianity is *Buddhism* in the East—India, China, etc.

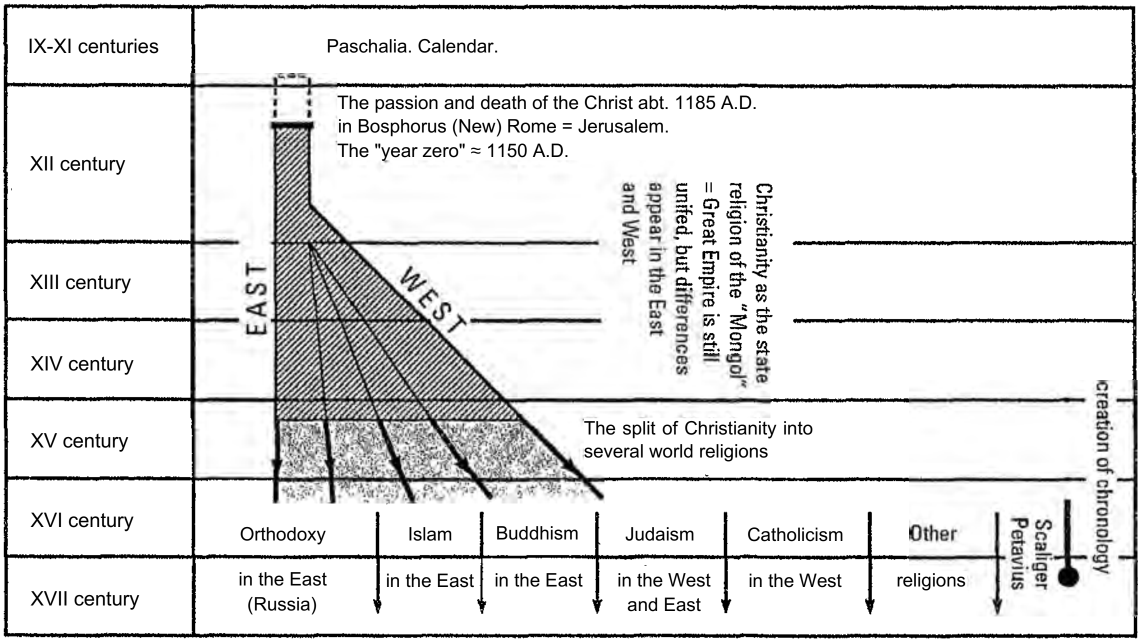

IX-XI centuries
Paschalia. Calendar.
XII century
The passion and death of the Christ abt. 1185 A.D.
in Bosphorus (New) Rome = Jerusalem.
The "year zero" ≈ 1150 A.D.
Christianity as the state religion of the "Mongol" = Great Empire is still unified, but differences appear in the East and West
XIII century
EAST
WEST
XIV century
XV century
The split of Christianity into several world religions
creation of chronology
XVI century
Orthodoxy
Islam
Buddhism
Judaism
Catholicism
Other
Scaliger
Petavius
XVII century
in the East (Russia)
in the East
in the East
in the West and East
in the West
religions

Fig. 1.24. The new chronology of the development of the main world religions.

5) *Judaism*—both in the West and in the East (Karaites). It was initially a form of Christianity. Over time, Judaism has undergone a rather complex evolution.

6) The rest are less widespread religions. They “split off” from those listed above only in the XVII century (q.v. in fig. 1.24).

So, in our reconstruction, *all the main religions known today have the same* root—Christianity of the XII-XIII century.

The Gospels were written either at the end of the XII century or in the beginning of the XIII century. However, in the XIV-XV century, they were significantly edited. All other biblical books, of the New and the Old Testament, were probably written no earlier than the beginning of the XIII century. The editions of the Gospels and the Psalter available today date back to the XIV century. And the rest of the books of the Old Testament were edited, in some cases, up to and including the XVII century.

5.5. Russian Czars-Khans of the XV century

■ ■ VASILY I. *Vasily I Dmitrievich,* ruled in 1389-1425 (acc. to [362], [36], [145]; q.v. in fig. 1.25). On the pages of Western European chronicles, he is reflected as Habsburg “Wenceslaus,” 1378-1400 (acc. to [76]). The name *Wenceslaus* could mean either *“Crown of Glory”or “Glorious Crown”*or come from the name of the Slavs *Veneti,* i.e., *“Glorious Veneti* Hence, probably, the name of the city of *Venice.* (See the mediaeval image of “Wenceslaus” in fig. 1.26.)

During the reign of *Vasily I Dmitrievich,* a great schism began in the Universal Church, accompanied by numerous internecine wars and unrest in the Empire. During the great church schism of 1415, the Khan supported Orthodoxy in Russia. Later, under *Vasily I Dmitrievich* and his son *Vasily II Vasilyevich the Dark,* Orthodoxy was strengthened in Russia. To this era belongs the famous annalistic baptism of Russia by Vladimir the Holy. Vasily I was canonized under the name of the Holy Equal-to-the-Apostles Grand Prince *Vladimir,* in holy baptism *Vasily* (July 15, Julian calendar).

According to our reconstruction, he is also known on the pages of history under the names:

a) *Vladimir Svyatoslavovich,* erroneously attributed by historians to the X century;

b) *Vytautas of Lithuania.*

■ ■ Yuri Dmitrievich. Ruled in 1425-1434 (acc. to [362]), or 1425-1435 (acc. to [36]). On the pages of Western European chronicles, he is reflected under the name of Habsburg *“Robert (Rupert, Ruprecht) of the Palatinate"* (1400-1410, acc. to [76]). The name *Palatinate* comes from the Slavic word *“palata""* (“chamber”), meaning the royal chambers, as well as the palace. The image of the Novgorodian “Ruprecht” is shown in fig. 1.27.

Yuri Dmitrievich was the co-ruler and rival of *Vasily II Vasilyevich the Dark* in the intra-dynastic struggle for the grand-princely throne of the Empire. According to our results, he is also known on the pages of history under the following names:

a) *Svyatopolk,* the murderer of Boris and Gleb, erroneously attributed by historians to the XI century;

b) *Sigismund of Lithuania.*

Throughout his reign, Yuri Dmitrievich was fighting with his successor, Vasily II. The struggle occurs in an atmosphere of unrest associated with a change in the law on succession to the throne ([362], v. 5, ch. 3, columns 150-154). The clash ends with Yuri suddenly dying, being the Grand Prince, and occupying the throne at that time ([362], v. 5, column 154).

■ ■ Vasily Kosoy. *Vasiliy Yuryevich Kosoy (the Squint)* ruled in 1434, for only one month ([362], v. 5, column 154; see also [832], part 3, v. 5, p. 240). Western European chroniclers called him Habsburg *Jossius,* or *Jobst Margrave of Moravia,* and dated his reign to 1410 ([940], folio 340, reverse). After accession to the throne, he was almost immediately deposed. The deposition took place peacefully, without military action.

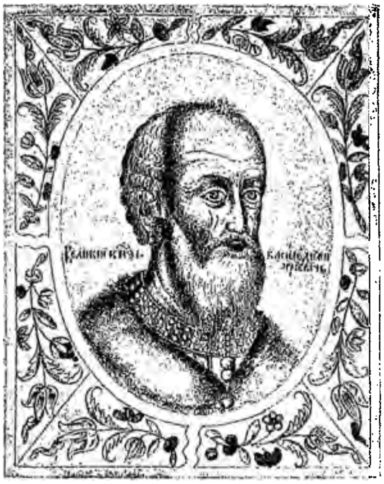


Fig. 1.25. Grand Prince-Khan Vasily I Dmitrievich. From “Titularnik’ of the XVII century. Taken from [578], book 2, p. 48.

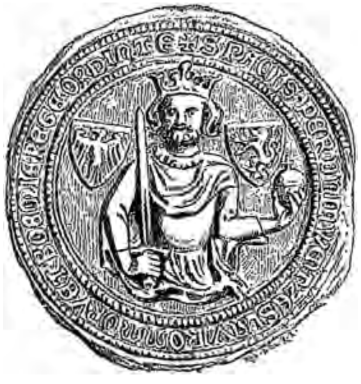


Fig. 1.26. The image of Wenceslaus on the seal of the “Union of Peace.” Apparently, this is a Western European image of Vasily I Dmitrievich. He is Vladimir the Holy and Vytautas of Lithuania. Taken from [304], v. 2, p. 449.

■ ■ Vasily II. *Vasily II Vasilievich the Dark (Blind)* ruled in 1425-1462 (?) (acc. to [36], [362]), or 1450-1462 (acc. to [145] and [362]). See his portrait in fig. 1.28. In Western European chronicles, he is reflected as Habsburg *“Sigismund,""* or *“Zsigmond""* (1410-1438, acc. to [76]). See the old image of “Sigismund” in fig. 1.29.

The reign of Vasily II Vasilyevich the Dark is the time of unrest and civil strife in the Empire. At this period, the contradictions between various branches of the formerly unified church intensified, which led to internecine religious wars. Attempts to unite churches at the Council of Florence in Italy in 1438 did not succeed. The Russian Church and Grand Prince Vasily Vasilievich did not recognize the union. Relations between Novgorod the Great (Russia) and Constantinople were broken.

During the reign of Vasily II Vasilyevich the Dark, a terrible plague epidemic breaks out in the Empire and rages for a long time. Its center is the southern regions of the Empire. Through the created caravan routes covering the entire Empire, the infection spread to the vast territories of Europe and Asia.

During the reign of Vasily II Vasilyevich the Dark in Russia, was prepared a second conquest of Czar-Grad and Southern Europe, which began to separate in a religious sense from Russia, the metropolis of the Empire, and became the focus of the epidemic. The Ottoman = Ataman conquest began. It was successful. In 1453, Constantinople was taken by storm and renamed Istanbul (= Istan-Bul = Stan of Bulgars, or Stan of Babylon).

According to our reconstruction, Vasily II is also known on the pages of history under the name *Yaroslav the Wise,* mistakenly attributed by historians to the XI

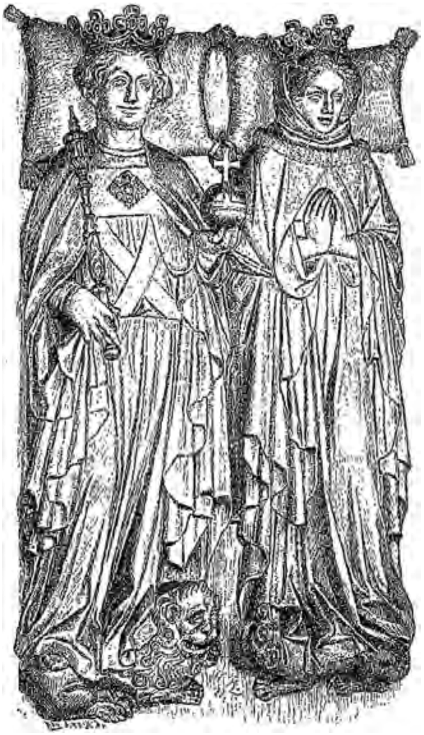


Fig. 1.27. Emperor Ruprecht and his wife. Headstone in the Church of the Holy Spirit in the city of Heidelberg, Germany. This is a Western European image of Prince Yuri Dmitrievich. Taken from [304], v. 2, p. 451.

century. In the Bible, the era of the Ottoman conquest is described as a continuation of the conquest of the promised land by the Israelites lead by Joshua.

■ ■ DMITRY SHEMYAKA. Ruled in 1446-1450 (acc. to [362], [36]), or 1445- 1450 (see. to [145]). On the pages of Western European chronicles, he is reflected as "Albert of Austria" (1438-1440, acc. to [76]).

He was the rival of Vasily Vasilyevich in the intra-dynastic struggle for the grand-princely throne of the Empire. He won a temporary victory and occupied the throne in 1446- 1450.

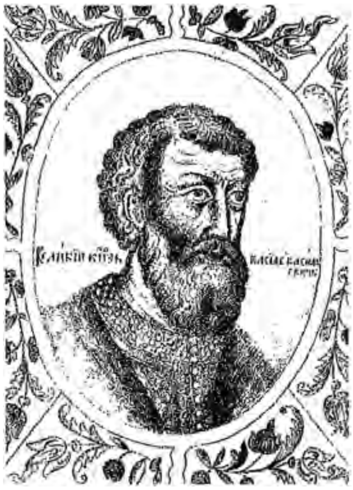


Fig. 1.28. Grand Prince-Khan Vasily II Vasilyevich. From "Titular."[1] Taken from [578], v. 2, p. 65, ill. 52.

Regarding the title "of Austria," see CHRONS, Chapter 21. That was the name of the *Eastern Kingdom* (Aust = Ost, Ost + Riki = Ost + Reich = "eastern state"). The name *Albert* probably comes from *"alba"* = "white." In this case, "Albert of Austria" is simply the White Eastern Kingdom.

■ ■ IVAN III. *Ivan III* (another name is Timofey) *Vasilievich the Great* (also *"the Terrible")* ruled in 1462-1505 (acc. to [362]; see fig. 1.30). Karamzin notes that Ivan III was called "Terrible" ([362], v. 6, column 215). For parallelism between Ivan III and Ivan IV, see CHRON6. In the Western European chronicles, Ivan III is named Habsburg (Novgorodian) *"Frederick* III" (1440-1493, acc. to [76]; see fig. 1.31).

Ivan III came to power in the result of the intra-dynastic struggle. In the battle, known as the "Standing on the Ugra River," he defeated the previous Grand Prince-Khan, and took the throne of Novgorod the Great. At this time, the metropolis of the Empire was divided into two parts—the southern Ottomania = Atamania = Judah, and the northern part, Russia-Horde = Israel. The newly captured Czar-Grad was made the second capital of the Empire. The southern regions of Europe, Africa, and the Middle East were directly subordinated to it. And northern and central Europe, Siberia, and Asia remained in direct subordination of Novgorod the Great = Yaroslavl, whose throne was occupied by Ivan III Vasilyevich.

According to our results, Ivan III is also known on the pages of history under the names:

a) *Vsevolod Yaroslavich,* erroneously attributed by historians to the XI century;

b) *Casimir of Lithuania.*

Due to the parallelisms we discovered, Ivan III, a.k.a. Frederick III, a.k.a. Tamerlane, a.k.a. Mehmed II the Conqueror (q.v. in fig. 1.32), who took Constantinople, was Czar-Khan of the Horde (q.v. in CHRON6). He conquered many lands in Southern and Western Europe during the Ottoman conquest. The deep hostility of Western European historians and chroniclers towards Mehmed II is well known. Later, creating a "new history of Europe according to Scaliger," they propagated (on paper) one Czar-Khan into "several rulers"—one was Ivan III in Russia, the other was "Frederick III" in Germany.

5.6. The conquest of America in the XV century by Russia-Horde and Ottomania-Atamania. Biblical patriarch Noah is Christopher Columbus

In the XV century, the second stage of the "Mongol" conquest began. Military fleets of Russia-Horde = Israel and Ottomania=Atamania = Judah crossed the Atlantic and landed in America. This event is known to us from Scaligerian history as the voyage of Christopher Columbus.

In the Bible, this stage of conquest of the promised land is described as Noah's voyage across the "great waters". Around the same time, other armies of Russia-Horde entered the American continent through the Bering Strait and colonized the western coast of America and the north. Then they moved on to South America. The Horde and Ottoman = Ataman colonizers created cultures in America that are known to us today as the Indian civilizations of the Maya, Aztecs, Incas, Toltecs, etc. (q.v. in CHRONZ, Chapter 14).

6.

THE XVI—EARLY XVII CENTURY. THE REFORMATION IN WESTERN EUROPE. THE GREAT STRIFE IN RUSSIA

6.1. The Kazan s Khazar rebellion in Russia-Horde

In the middle of the XVI century, the Kazan Czardom, known as the famous Khazar Kaganate, became the center of the Jewish religion. The Kazan Czar, that is, the Khazar Kagan, and his court accepted Judaism. After that, Kazan tried to separate from the Empire. There may have been some connection between Kazan = Khazar Judaism and the Western European Reformation, Protestantism.

One should not think that mediaeval Kazan = Khazar Judaism of the middle of the XVI century and modern Judaism are the same. The current names of religions come from positive-sounding mediaeval formulas. For example, "Jew" meant "glorifying God." These terms were not definitively attached to one or another religious branch for a long time. They were, so to speak, in everyday use yet. Therefore, the terms used in mediaeval chronicles—Jew = glorifying God, Orthodox, Catholic = universal—do not always correspond to the same terms in the modern understanding, already tied to one or another religious institution. It applies not only to religions but also to the names of states. For example, Israel, i.e., Fighter for God, was the religiously colored name of the entire Russian Empire of the XIV-XVI centuries. In the XV-XVI century, Ottomania = Atamania was called Judah, with its capital in the gospel Jerusalem = Istanbul. But then, in the era of the Reformation, some small newly formed states applied the name Israel to themselves, especially in the era of religious disagreements, to emphasize their rightness in religious disputes. Only later this name was given to just one religious movement and just one state.

Similarly, negative-sounding terms such as idolater, infidel, etc., could be applied not only—and even not so much—to savages but also, for example, to Christians and representatives of another religious branch. Or simply to the inhabitants of another, hostile country, even in the absence of religious differences.

In the process of rewriting the old chronicles, this circumstance led to misunderstanding and distortion by scribes of the true meaning of the texts. Wrong understanding passed to the pages of modern history

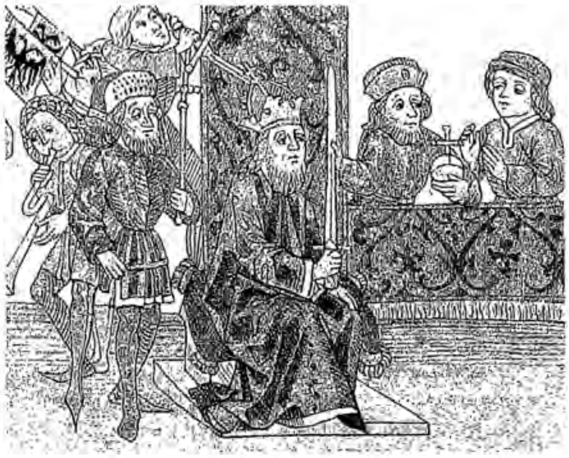


Fig. 1.29. Emperor Sigismund. Colored woodcut (Prague). Fragment. This is probably a Western European depiction of Vasily II. Taken from [304], v. 2, p. 504.

textbooks. So the meaning of such terms should be treated with caution.

In 1552, Ivan “the Terrible,” the Czar-Khan of Novgorod the Great, ruthlessly suppressed the Kazan = Khazar rebellion (q.v. in CHRON6, Chapter 6).

Apparently, the story of the capture of Kazan intertwined in the annals with the capture of Czar-Grad by the Ottomans - Atamans a century earlier, in 1453.

6.2. The Reformation rebellion in Western Europe

In the second half of the XVI century, the Western European governors of the Horde revolted against the power of the distant Czar-Khan of Novgorod the Great. They wanted to be independent rulers. As an ideological basis of the uprising was chosen the banner of religious separation from the Empire. The Protestant rebels used Lutheranism, which had arisen in the West, as a motive for political secession. Martin Luther was a pure religious reformer, remaining a loyal subject of the “Mongol” Empire.

The encyclopedia *Christianity* says: “The Reformation is one of the major events in world history, the name of which denotes a whole period of modern times, covering the XVI and the first half of the XVII century (1517-1648)” ([936], v. 2, p.471).

The Western European reformers took Lutheranism as their religious slogan. In Russia, it is called “the heresy of the Judaizers” (q.v. in CHRON6, Chapter 7). Moreover, in the fake version of Russian history written already under the Romanovs, this heresy is basically transferred (on paper) from the XVI century to the previous XV century. The fact is that the Romanovs themselves were involved in the heresy.

However, even in the distorted Romanovian version of the history of the XVI century, there are many traces of the true events of that time. For example, it is believed that in the XVI century the heresy of the Judaizers arose “again” in Russia.

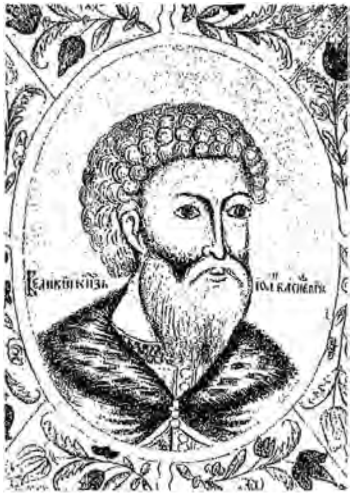


Fig.1.30. Ivan III Vasilyevich. He is also Frederick III, Vsevolod Yaroslavich, Casimir of Lithuania, Mehmed Π the Conqueror. Taken from [578], v. 2, p. 218, ill. 167.

6.3. Preparations in Russia-Horde for a punitive campaign to suppress the Reformation in Western Europe

Having suppressed the Khazar = Kazan rebellion, Russia-Horde turned its gaze to the seething West. It was decided to send punitive troops there. In Russian sources, this event is known as the beginning of the Livonian War (q.v. in CHRON6, Chapter 8).

Let us emphasize once again that the whole of Western Europe is called Lithuania here. Only later Romanovian historians slyly depicted Lithuania as just a tiny part of today's Lithuania, where, as it were, the Russian troops were sent to destroy Lutheranism, that is, as we begin to understand, to crush the Western European Reformation. Romanovian historians presented the matter as if the relationship between Russia and Western Europe was a struggle between huge Russia and small Lithuania. As a result, it turned out that the giant Empire for a long time and unsuccessfully fought with the small but proud Livonia. That is, supposedly, with Estonia, Latvia, Lithuania, Poland, and Sweden. And this relatively small “Livonia” allegedly stubbornly resisted the Empire in the XVI century. And from time to time even inflicted defeats on her. That was the so-called Livonian War of the XVI century.

Actually, it was not like that. The Empire tried to bring all of Western Europe into obedience. So the “Romanovian Livonia” was given (on paper) the merits of the entire Reformist Western Europe. The small countries included by historians today in the “Livonia of the XVI century” were just an edge of Western Europe along the border with Russia-Horde. It should be noted that the very name of Livonia in the XVII century, after the collapse of the Empire, disappeared from the maps ([797], pp. 707-708), together with the so-called Livonian Order, that is, the Livonian Horde. In addition, historians themselves do not admit that the Livonian Order was ac-

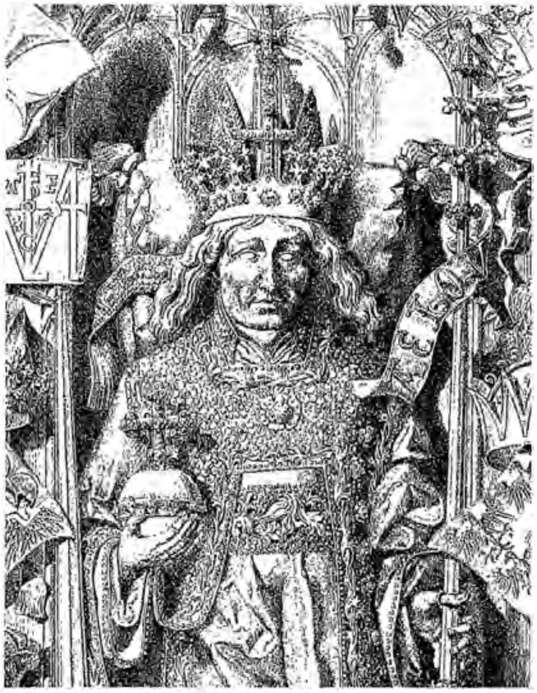


Fig. 1.31. Image of Emperor Frederick III on his tomb in St. Stephen's Church in Vienna, Austria. This is a Western European depiction of Ivan III. Taken from [304], v. 2, p. 559.

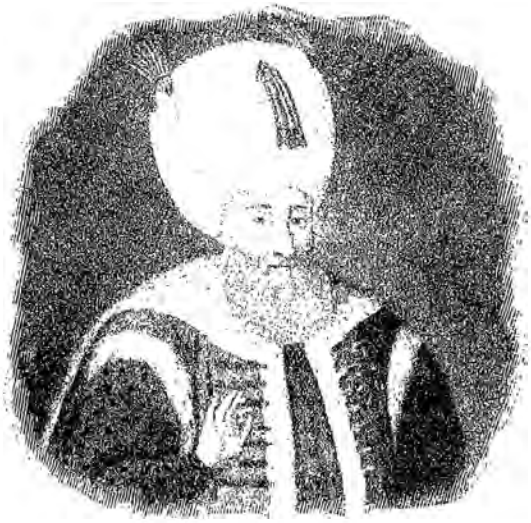


Fig. 1.32. Mehmed II the Conqueror. Historians comment: "Mehmed II. Buyuk ("great"), Gazi ("vanquisher of the infidels"), or Fatih ("conqueror; 1451-81). The portrait was made on November 25,1480, by Gentile Bellini (1426-1507)." This is an oriental image of Czar Ivan III. Taken from [336], v. 5, pp. 148-149.

tually *German* ([797], p. 708). So historians did their best to remove the name of Livonia from Western Europe and keep it only for the Baltic countries and their neighbors. The name Livonia is a variant of the word "Alemannia," which still designates Germany in some European languages ([797], p. 39). Regarding the transition of the name Livonia to Alemannia, let us explain that the Latin letters M and W differ only in a turn. In older texts, the still unstable forms of letters easily led to confusion.

The Reformation in Western Europe = "Livonia" and its attempt to get out of the power of the Empire was perceived in Novgorod the Great as a rebellion in the subject areas. They decided to suppress it by force. Preparations began for a major punitive campaign in Western Europe, for, so to speak, the third conquest. After the first "Mongol" = Great conquest of the XIV century and the second Ottoman = Ataman conquest of the XV century. At this moment, the strife begins in the capital of the Empire, developing into terror and Oprichnina.

6.4. The story of Esther. Oprichnina as a massacre of the ruling military estate of the "Mongol" = Great Empire

In the capital of the "Mongol" Empire begins enormous turmoil. Czar-Khan Ivan IV falls ill, becomes Blessed (Holy Fool), and retires. Today he is known to us under the name of St. Basil the Blessed, Ivan the Blessed. According to Western sources, Charles V—a.k.a. Ivan the Terrible—goes to a monastery, resigning from power. In the era of the Oprichnina, the son of Ivan the Blessed, the teenager Ivan, is formally the Czar, but in reality the state is ruled by other people, his maternal relatives. The pro-Western Zakharyin-Romanov group comes to power. At the pinnacle of power occurs a coup d'etat "through a woman." That is, with the help of a woman. She is described on the pages of the Old Testament as Esther (q.v. in CHRON6, Chapter 7). As a result, a group of Lutherans, whom the Russian Orthodox Church called "Judaizers," actually ends up in power for some time. These are Protestant foreigners who enjoy the complete confidence of the Zakharyins-Romanovs. They disrupt the planned, and already begun, punitive Russian-Horde campaign to the West. They disrupt the Livonian War. In Russian history, a well-known era of the Oprichnina begins. Today, it is one of the darkest periods of ancient Russian history. The most ruthless massacre of the Horde commanders and the Horde nobility takes place, including the heirs of the Russian-Horde throne. One of the brightest reflections of this event in "ancient" Russian history is the massacre by Svyatopolk the "Cursed" of his brothers. The Bible reflects it as "the massacre of the Persians." It is described in the Book of Esther. In honor of this event, the famous holiday of Purim was established in the Jewish church.

According to our research, several successively ruling Czars are presented at once on the pages of Russian history under the name "Ivan the Terrible."

1) Czar Ivan Vasilyevich, later—Basil (or Ivan) the Blessed (1547-1553).

2) Czar Dmitry Ivanovich, the young son of Ivan Vasilyevich, died as a teenager from an accident (1553-1563).

3) Czar Ivan Ivanovich, the second son of Ivan Vasilievich, a teenager, on whose behalf the Oprichnina was unleashed (1563-1572).

4) Czar Simeon (1572-1584), enthroned under the name of Ivan after the defeat of the Oprichnina and the removal of Ivan Ivanovich from power. He was the founder of a new dynasty, to which Czar Fyodor Ivanovich belonged and whose last czars were Boris Fyodorovich "Godunov" and his teenage son Fyodor Borisovich, killed by the conspirators.

The palace turmoil in Russia of the XVI century, which stopped the Livonian War, and the subsequent Oprichnina and terror are described in the biblical books of Esther and Judith. The "story of a woman" played an important part here. It is presented twice in the Bible—in the Book of Esther, where details of the palace life of Russia-Horde in the XVI century are described, and in the Book of Judith, describing, in general, the same events, but from the point of view of Western European chroniclers, living far from the Khans' court.

In the Romanovian version of the history of the XVI century, the story of the heretic Esther-Judith is thoroughly cleaned out as dangerous for the Romanovs (they were involved in heresy). However, it turned out that the epoch of the XVI century in the Romanovian version is duplicated in the XV century. This circumstance allows us to penetrate into the history of the XVI century, peering into its reflection, which turned out to be in the XV century. Here the "story of Esther" is present in a very vivid form. Under Ivan III one must understand the Czar of the era of Ivan the Terrible of the XVI century. It is most likely the brother of Ivan IV—Georgy, in whose hands power was concentrated after Ivan IV himself (= St. Basil the Blessed) retired. Georgy is described in the Bible as Artaxerxes Longimanus. And in Russian history, he was also reflected as Yuri Dolgoruky (lit. "Long-Handed" = Longimanus), the founder of Moscow. Under him the capital of the Empire was transferred to the new city of Moscow, and the Moscow Kremlin was built. We emphasize that this happened only at the end of the XVI century, and not in the XII-XIV centuries, as the Scaligerian-Romanovian history assures us. Moreover, the transfer of the Russian capital is closely connected with Esther and the turmoil in the center of the Empire.

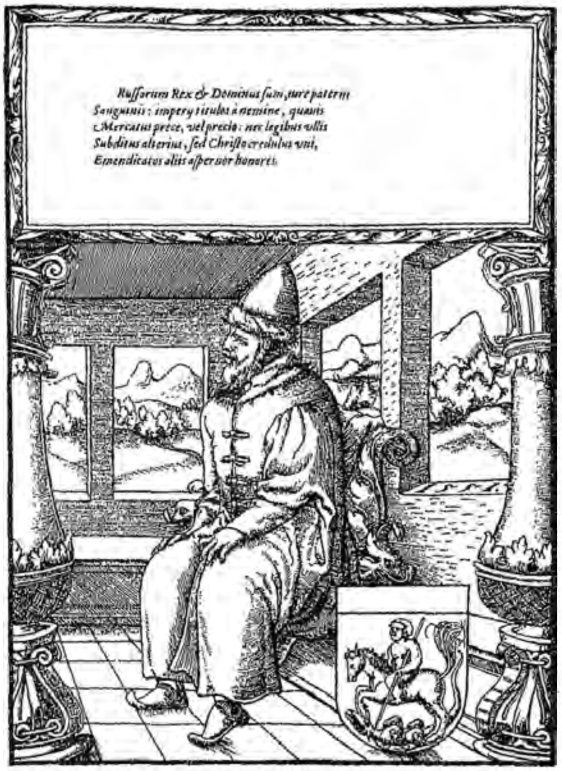
The memories of these events, even in the XVIII century, were sharp and painful for the Romanovs. Therefore, in their version of Russian history, which began to be created in the XVII century, the "story of Esther" is presented in a very subdued form. However, they also made up a relatively frank chronicle of these events, which is included in the Bible. True, here they came up with conditionally veiled "biblical" names of characters, countries, etc. Recall that the biblical canon as we know it today was created at the end of the XVI-XVII century. The victorious reformers, that is, Protestants, finally edited it.

6.5. Split of the "Mongol" = Great Empire

In the era of Oprichnina and unrest of the end of the XVI century, Western Europe gradually gains independence. Ottomania = Atamania = Judah moves away from the seething Russia-Horde = Israel and attempts to re-conquer rebellious Western Europe, but cannot do it alone.

6.6. Russian Czars-Khans of the XVI century

■ ■ VASILY III. *Vasily III Ivanovich* also bore the names: *Ivan, Varlaam, Gabriel*([161], p. 68, and [145], p. 173; q.v. in fig. 1.33). Ruled in 1505-1533 (acc. to [362]), or 1507-1534 (acc. to [36], [145]). On the pages ofWestern European chronicles he is reflected as a Habsburg,



Ruſſorum Rex & Dominus ſum, iure paterni
Sanguinis: imperij titulos à nemine, quavis
Mercatus prece, vel precio: nec legibus ullis
Subditus alterius, ſed Chriſto credulus uni,
Emendicatos aliis aſpernor honores.

Fig. 1.33. Grand Prince-Khan Vasily III Ivanovich. This image is considered German. Taken from [578], v. 2, p. 247, ill. 187.

that is, Novgorodian, "'*Maximilian Г* (1493-1519, acc. to [76]; q.v. in fig. 1.34).

Calm reign. The main event was the division of the Western European and, probably, African “Novgorod lands” in the course of the Ataman conquest. The lands were divided between the new rulers-governors from among the Russian-Horde nobility. However, there were so many lands that the nobility was not enough, and the “best serfs” had to be appointed. The division of lands was managed by a special institution called the Novgorod Izba (q.v. in CHRON6, Chapter 5:10).

According to our results, Vasily III is also known in the pages of history under the name *Vladimir Vsevolodovich Monomakh,* erroneously placed by historians in the XII century.

■ ■ THE STRIFE, ELENA GLINSKAYA = JEZEBEL, QUEEN OF ISRAEL. The Great Strife: *Elena Glinskaya + Ivan Ovchina,* ruled in 1533-1538 (acc. to [775]). A conditionally ancient image of Elena Glinskaya is shown in fig. 1.35. After the reign of Elena Glinskaya, the *Seven Boyars* board of trustees ruled in 1538-1547 (acc. to [775]). Recall that after the death of *Vasily III Ivanovich,* an intra-dynastic struggle began. Then the Empire was ruled by the Boyar Duma (the *Seven Boyars)* until the enthronement, in 1547, of the son of Vasily HI Ivanovich—*Ivan IV Vasilievich "the Terrible,"* who had come of age.

Western European chroniclers did not mention this turmoil in the history of the Habsburgs = Novgorodians. Looking from Western Europe, they could hardly see the stormy events inside the imperial palace in Moscow, at the court of the young Ivan IV. Therefore, in the Western European chronicles, immediately after “Maximilian I” = Vasily III, the power passes right to

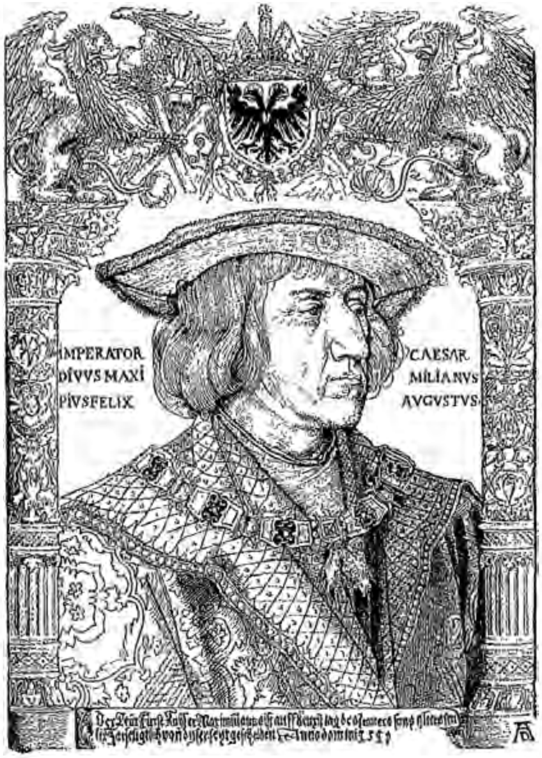


Fig. 1.34. Emperor Maximilian I. Engraving by Albrecht Dürer. Note that the emperor is called here by the “antique” name Pius. This exactly corresponds to the independent superimposition of this emperor, according to the method of dynastic parallelisms, on the “ancient” emperor Antoninus Pius (q.v. in CHRONI , Chapter 6). Before us is a Western European image of Khan Vasily III. Taken from [304], v. 2, p. 561.

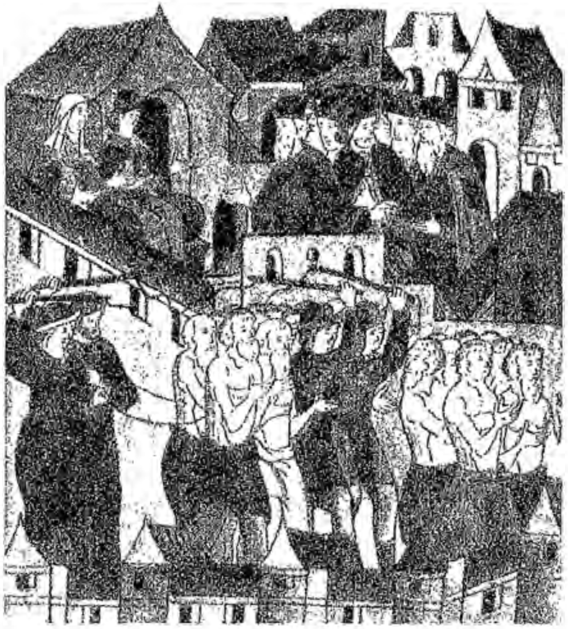


Fig. 1.35. Ancient miniature from the *Royal Book.* The execution of the Novgorodian landowners is depicted. They were then hung along the road from Moscow to Novgorod. On the left, “at the top of the drawing are Grand Princess Elena Vasilievna and Grand Prince Ivan IV Vasilyevich” ([578], v. 2, p. 356). Taken from [578], v. 2, p. 356, ill. 4.

“Charles V” = Ivan IV. Formally, that is how it was, but in reality under the young Ivan IV other people ruled the Empire-first, the Seven Boyars, then Elena Glinskaya and Ivan Ovchina ([776], pp. 11-15), then again the Seven Boyars. Only in 1547 did Ivan IV “the Terrible,” was finally enthroned and took all power in his own hands ([362], v. 8, column 56-57).

According to our results, the “Mongol” Empire of the XIV-XVI centuries was reflected in the pages of the Old Testament in the form of the Kingdoms of Israel and Judah.

Vasily III married Elena Glinskaya at the beginning of 1526 ([578], v. 2, p. 262). This event was described in Western European chronicles as the marriage of the Habsburg = Novgorodian “Charles V” in 1526 to *Jezebel,* the daughter of the Portuguese king. In the Bible, this marriage is reflected in the history of the Kingdom of Israel as the marriage of king Ahab to *Jezebel* (1 Kings 16:31). Thus, the famous biblical Jezebel is a reflection of Elena Glinskaya, the wife of Vasily III. Apparently, on the pages of the biblical books of Kings, the Russian-Horde Czar-Khan Vasily III is reflected under the name of king *Ahab.* He is partly the Habsburg “Charles V”

Elena Glinskaya dies at a young age. It is believed that she was poisoned ([362], v. 8, column 29). Prince Vasily *Shuisky* comes to power. He executes Prince Ivan Ovchina Telepnev. The name Shuisky means “of Shuya.” On the pages of the biblical books 1 and 2 Kings, Vasily Shuisky, i.e., Icing Shuya, is reflected as commander-king Jehu.

■ ■ IVAN IV “THE TERRIBLE.” *The epoch of the “terrible” Czar Ivan IV Vasilievich,* 1533-1584 (acc. to [775]). He was enthroned in 1547 ([362], v. 8, columns 56-57; q.v. in fig. 1.36). Western European chronicles present Ivan IV under the name of the Habsburg (Novgorodian) *“Charles* V”(1519-1556, acc. to [304], v. 3, p. 27; or 1519-1558, acc. to [76]; q.v. in fig. 1.37).

It is generally believed that the reign of “Ivan the Terrible” is well documented and studied. Unfortunately, it is not. Few original documents have been preserved from that era. It is among the darkest, most interesting and intriguing in Russian history. It separates from each other two completely different eras: that of Russia-Horde and the reign of the Romanovs.

Our research has shown that under the name of “the Terrible” later falsifiers of Russian history slyly hid *four* successively ruling czars (q.v. in CHRON4, Chapter 8). According to our results, the accurate picture of Russian history of the XVI century, the entire period of Ivan IV, from 1547 to 1584, falls into four different reigns of four different czars:

1) *Ivan IV Vasilievich,* a.k.a. Vasily the Blessed;

2) *Dmitry,* the young son of Ivan IV Vasilyevich; died in an accident;

3) *Ivan V,* the second son of Ivan IV Vasilyevich, a teenager;

4) *Simeon Bekbulatovich;* the royal name is Ivan.

Under Ivan IV, Novgorod the Great was captured and destroyed. That was one of the major atrocities of the Oprichnina ([776], pp. 145-160).

On the pages of Western European chronicles, these events are described as the struggle of Charles V with the Protestants. One of the main events of this period was the destruction of the Protestant city of Magdeburg-on-Elbe by Charles V, allegedly in 1550-1552

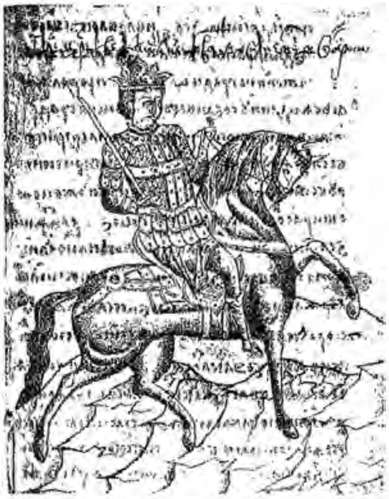


Fig. 1.36. Czar-Khan Ivan IV Vasilievich in his youth. A folio from the "Kazan Chronicler" manuscript. Reflected in the Western European chronicles as Emperor Charles V. Taken from [578], v. 2, p. 389, ill. 28.

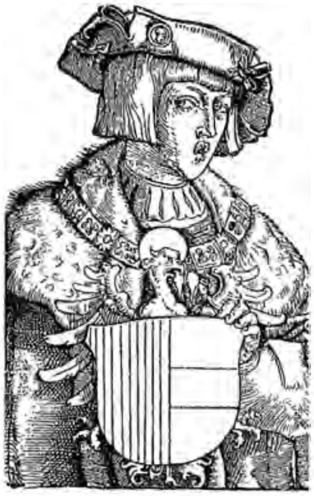


Fig. 1.37. Emperor Charles V. After a drawing by Albrecht Diirer, allegedly 1521. From a pamphlet by Ulrich von Hutten. Most likely, the young Ivan the Terrible. Taken from [304], v. 3, p. 27.

([304], v. 3, p. 107). This is probably a reflection of distant events in Russia-Horde, when the troops of Ivan IV the Terrible defeated Novgorod the Great, that is, Yaroslavl on the Volga River.

At the end of his life, Ivan IV renounced power and retired to a monastery. According to our reconstruction, Ivan IV fell seriously ill in 1553 and turned into a holy fool (q.v. in CHRON4, Chapter 8:5). He became Vasily (or Ivan) the Blessed—the famous Moscow holy fool of the XVI century.

■ ■Ivan IV (Vasily the Blessed). *Ivan IV Vasilievich = Vasily the Blessed (or Ivan the Blessed), the miracle worker of Moscow,* 1547-1553. The main event of the reign of the young Czar Ivan IV Vasilyevich was the conquest of Kazan in 1552. Ivan IV Vasilyevich began to rule together with his own brother Georgy Vasilyevich and cousin Vladimir Andreevich.

During the reign of Ivan IV Vasilyevich, a significant rebellion began in the Empire under the banner of religious separation from the metropolis—Novgorod the Great. The government decided to put down the rebellion by force. The first step was the siege and storming of Kazan in 1552. As the next stage, they planned a military campaign in Germany, engulfed in the Reformation rebellion ("Livonian War").

In 1553, Ivan IV fell seriously ill and became a holy fool. He was called St. Basil (Vasily) the Blessed, the Moscow miracle worker, and also Ivan the Blessed. Under both of these names, he is mentioned in the holy calendar: on August 2 (Julian calendar) under the name of Basil, and on July 3 under the name of Ivan (q.v. in fig. 1.38). A few years later he died. At the end of the XVI century, in the city of Moscow, St. Basil's (Intercession) Cathedral was built on the Red Square, where the remains of Ivan IV Vasilyevich were reburied. However, under Ivan IV Vasilyevich himself the royal headquarters was still in Suzdal, and the administrative center of the Empire, the court of Novgorod the Great, was in Yaroslavl. The Moscow Kremlin still had to be built.

Ivan IV is also known in history under the name *Vsevolod,* erroneously placed by historians in the XII century.

■ ■Dmitry Ivanovich. Reigned in 1553-1563, the son of Ivan IV Vasilyevich (q.v. in fig. 1.39). On behalf of Dmitry Ivanovich, the Chosen Rada ruled = a board of trustees headed by Adashev. During the reign of the Chosen Rada, the Livonian War was launched to bring to obedience Germany, engulfed by the Reformation rebellion. For this purpose, by the end of the reign of Dmitry, a major military invasion of Western Europe was prepared. However, it was prevented by dynastic turmoil in the Empire. In 1563, the teenager Dmitry died in an accident. Subsequently, with the falsification of Russian history in the XVII-XVIII century, his death was "postponed" for several years and depicted as the murder committed by "Godunov."

Dmitry Ivanovich is also known on the pages of history under the name *Izyaslav* and erroneously placed by historians in the XII century.

■ ■ Ivan V Ivanovich. Reigned in 1563-1572. In Western European chronicles, he is reflected as Habsburg =

Novgorodian *“Ferdinand Г* (1558-1564, acc. to [76]; q.v. in fig. 1.40).

After the tragic death of the teenage Czar Dmitry Ivanovich, his younger brother, Ivan V Ivanovich, takes the throne. With the accession of the teenager Ivan V Ivanovich, the Zakharyins-Romanovs again come to power and begin terror. The Livonian war is stopped. The highest peak of terror was establishing the Oprichnina, defeating the old Russian capital, Yaroslavl, and the execution of a member of the royal house, the co-ruler Vladimir Andreevich Staritsky.

On the pages of history, Ivan V and his uncle Georgy Vasilievich, who ruled under him, are also depicted, according to our results, as:

a) *Yury Dolgoruky,* erroneously placed by historians in the XII century;

b) *Artaxerxes Longimanus,* erroneously placed by historians in the VI century B.C.

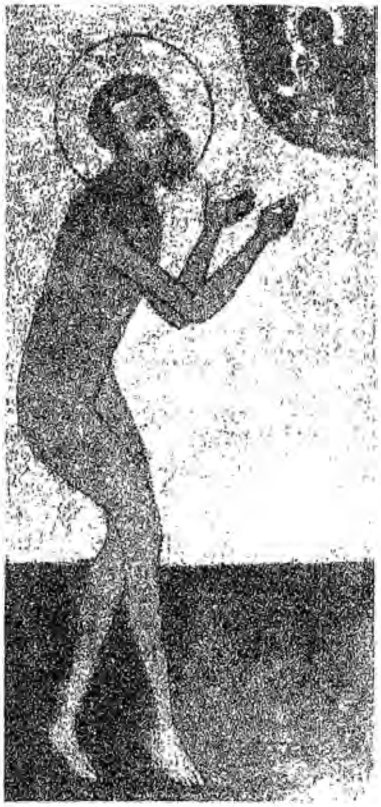


Fig. 1.38. An ancient icon depicting St. Basil the Blessed. Taken from [578], v. 2, p. 630, ill. 216.

■ ■ SIMEON-IVAN BEKBULATOVICH. Reigned in 1572-1584 (see his alleged portrait in fig. 1.41). On the pages of Western European chronicles, he is reflected as a Habsburg = Novgorodian, *“Maximilian I”* (1564-1576, acc. to [76]; q.v. in fig. 1.42).

After the defeat of the Oprichnina, Czarevich Ivan was forced to abdicate the throne. The head of the Zemshchina, a member of the reigning house, *Simeon* becomes the Czar. He takes the royal name Ivan.

Simeon-Ivan tries to continue the Livonian War, but the Russian forces are exhausted by turmoil and terror, so Simeon-Ivan only manages to achieve just a few local victories. The campaign against Germany was postponed for the future. It was never resumed.

According to our results, Simeon-Ivan is also featured on the pages of history under the name *Mstislav* and is erroneously placed by historians in the XII century.

■ ■ FYODOR IVANOVICH. Reigned in 1584-1598 (acc. to [362]; q.v. in fig. 1.43).

He was the son of *Simeon-Ivan,* Calm reign without internal unrest. Military operations of the Livonian War were stopped.

However, the separation of the West from the Empire due to the Reformation rebellion was not recognized as legal at the imperial court. In the West, it was understood that when Russia regains its strength, the Livonian War will resume.

The wife of Fyodor Ivanovich is Irina Godunova. The Godunov family was active at the court in the XIV-XVI centuries. Its representatives held high positions under previous czars.

The son and heir of Fyodor Ivanovich is Boris Fyodorovich Godunov. In the Romanovian version of history he is falsely depicted as Irina's brother, that is, as a person who had no hereditary rights to the throne.

6.7. The city of Moscow is described in the Bible as Jerusalem of the time of Nehemiah

In CHRON6, Chapter 10, we have shown that the transfer of the capital of Russia-Horde to Moscow at the end of the XVI century and the construction of the Moscow Kremlin are described in the Bible as the restoration of Jerusalem. The Old Testament Book of Nehemiah is entirely devoted to this important event.

Regarding the biblical Jerusalem, the following must be said. The Bible actually describes *two Jerusalems.* The first is Jerusalem of the Gospels. We call it evangelical Jerusalem. According to our results, this is Czar-Grad on the Bosphorus. It is the “ancient” Troy. Jesus Christ lived and was crucified there in the XII century. The second Jerusalem is the biblical Jerusalem of the era of the so-called restoration of the tempie. It is Moscow of the XVI century. The Old Testament books describing the "second Jerusalem" are the latest books in the Bible. Although they are mistakenly considered today the most ancient. In reality they had been written in the XVI century and edited until the middle of the XVII century.

We emphasize that the numerous correspondences between the descriptions of the Old Testament Jerusalem in the Book of Nehemiah and the Moscow Kremlin that we have discovered leave no doubt that the Bible speaks specifically about the construction of Moscow. This unbelievable, at first glance, correspondence comes to the smallest detail. While in modern Jerusalem (its Arabic name, as you know, is Al-Quds) there is nothing that even remotely resembles biblical descriptions of the city.

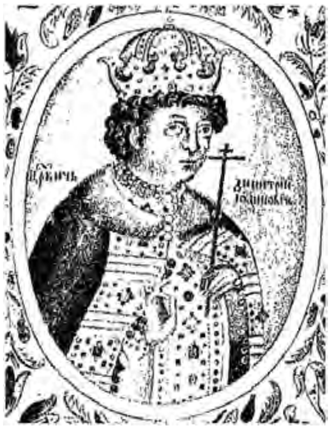


Fig. 1.39. Czarevich Dmitry Ivanovich. According to the "Titularnik" of the XVII century. Taken from [578], v. 2, p. 682, ill. 252.

It is believed that Dante lived in 1265-1321 ([797], p. 359). In fig. 1.44, we present a bronze bust of Dante, allegedly made in the XV century, "based on a cast from Dante's face after his death" ([304], v. 2, p. 410). Most likely, the magnificent bust was made no earlier than the XVII century from the death mask of a person who lived in that era. Or it is just another "visual aid" made in the XVII-XVIII century specifically for textbooks on Scaligerian history.

The second Babylonian captivity was in the XV century. It is the capture of Constantinople by the Ottomans = Atamans in 1453.

The third Babylonian captivity took place in the XVI century. It is the capture by Ivan the Terrible, i.e., biblical Nebuchadnezzar, of Kazan-Khazaria in 1552 (q.v. in CHRON6, Chapter 6.

6.8. The Babylonian captivity

There are several events in the Bible that are called "Babylonian captivity," or "imperial captivity." The first, and most ancient, is the Babylonian captivity of the XIV century, the era of the "Mongol" conquest. It is reflected in the history of the Catholic Church as the Avignon captivity of the popes. Its details are virtually unknown today. What is offered to us as the history of the captivity of the popes is the XVII century version that was compiled after the split of the "Mongol" Empire and is part of the distorted Scaligerian history. In particular, Dante's well-known works, such as his "Letters," where much is said about the Avignon captivity—which he calls "Babylonian" ([241], p. 120),—had most likely been written no earlier than the XVII century.

The same applies to the works of Petrarch (allegedly 1304-1374), allegedly written in the XIV century. Apparently, the works of Petrarch and the "ancient" Plutarch were written by the same person or in the same "Scaligerian workshop" of the XVII century. Most likely, Plutarch is just another name for Petrarch (q.v. in CHRONI, Chapter 7:4).

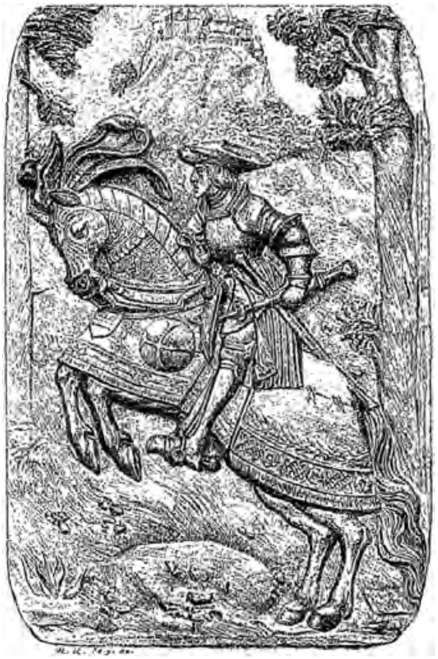


Fig. 1.40. King Ferdinand I. Lead casting in the German Museum in Nuremberg. Most likely, this is a Western European image of Khan Ivan V Ivanovich. He is also Yuri Dolgoruky and the biblical Artaxerxes. Taken from [304], v. 3, p. 115.

The "return of the Catholic popes" to Italian Rome, supposedly in 1376, happened, in fact, by no means in the XIV century but at the beginning of the XVII century, when, after the split of the "Mongol" Empire, Italian Rome, formerly the residence of the "Mongol" priests, for the first time became the center of the new Catholicism. It was at that time that the Scaligerian history was being written. Therefore, the historians moved the "return of the popes" to the XIV century for the sake of making the Reformed Catholicism older than it was. Moreover, the XIV century was not chosen at random. That was in the XIV century that Batu Khan, a.k.a. Ivan Kalita = Caliph, founded the *Vatican.* (Batu Khan → Vati-can.)

In the XVII century, an extended "ancient history" was artificially attached to Italian Rome. It was copied from the Romean history of the XI-XIII centuries A.D. and the "Mongol" history of the XIV-XVI centuries.

7.

THE XVII CENTURY. THE ROMANOVS COME TO POWER. BREAK WITH TURKEY

7.1. Temporary overcoming of the strife in the Empire. A failed attempt of restoration and a new outbreak of the strife. The Romanovs come to power

For some time, the strife in Russia-Horde was overcome. The Oprichnina was defeated, and the Horde power was temporarily, for 25-30 years, restored under the rule of a new branch of the old Horde dynasty—Simeon-Ivan, then Fyodor Ivanovich, and then Boris "Godunov."

However, it was already too late. The Protestants occupied strong positions at the royal court of Russia-Horde. Soon a new major strife of the beginning of the XVII century followed. The Protestant party comes back to power. The royal throne passes to their frank henchmen—the Romanovs. The resistance of the fragments of Russia-Horde continues until the end of the XVIII century (the war with Pugachev).

The Horde's penultimate attempt to return to power was the so-called "Razin uprising," which, in fact, was not an uprising but a war between two fragmentary states of the former Empire. Namely, the Muscovite state, where the Romanovs were already in power (rebel boyars), and the southern Russian Astrakhan state, where the descendants of the old Russian-Horde dynasty apparently remained in power. Stepan Timofeevich Razin was the commander of the Astrakhan Horde troops. In this war, the Romanovs relied heavily on the military support of Western Europe. Their most reliable troops were the Reiter regiments—well trained Western European mercenaries staffed with firearms and swords (q.v. in CHRON4, Chapter 9:4).

The war ended with the defeat of the Horde troops and the annexation of the territory of the Astrakhan state to Moscow. However, the huge Russian-Horde czardom survived, still covering all of Siberia, the Far East, and a significant part of the North American continent. It was called Muscovite Tartaria. It was conquered by the Romanov troops and the United States army only at the end of the XVIII century, after the victory of the Romanovs over "Pugachev" (q.v. in CHRON4, Chapter 12:2).

7.2. Separation of various states from the Empire

As a result of the frank pro-Western policy of the Romanovs and the military-political weakening of Russia itself, the "Mongol" Empire breaks up into several states—Russia, Turkey, Austria, Germany, Italy, Poland, Sweden, Denmark, France, Spain, Egypt, England, the Middle East, Persia, China, Japan, India, America, and some other states of Europe and Asia (q.v. in fig. 1.45).

7.3. Setting on each other the Romanov Russia and Turkey-Atamania as two halves of the former Great Empire

Nevertheless, for Western Europe, there was still a danger of Russia's overcoming the crisis. The success of the Reformation rebellion was flexible and, in general, largely depended on the whim of the Muscovite Czar Romanov, even if he was an ally of Western Europe. Today he is a protege and ally, but tomorrow he may change his mind. In addition, there was Turkey-Atamania, which has not yet been defeated at all.

Western Europe, the hotbed of rebellion, was trying to prevent the very possibility of the revival of the Great Empire. Its goal was to split the former union of Russia-Horde and Turkey-Atamania and set them against each other. Probably unable to achieve this by military means, Western European politicians focused on diplomatic work.

7.4. Diplomatic success of the Reformation

The program described above was successfully implemented.

In the second half of the XVI century, unrest and civil war began in Russia. The Horde was losing the war. The Romanovs came to power—the pro-Western sovereigns. The Russian military pressure on Western Europe was removed.

Peter the Great 'cut through a window to Europe" and, in many respects, subordinated life in Russia to Western models. The idea of the superiority of the West over Russia was actively introduced into the consciousness of the inhabitants of Russia in science, culture, etc. German historians of the late XIX century wrote:

"Peter even intervened in family and social life. He did not allow *women's terems* (chambers) nor tolerate the former *custom of closure of womens' faces.* Peter demanded that women no longer live locked up in the manner of Asians but that they freely walk in a European way. ... He introduced European customs in external life and, in the French manner, arranged, for example, balls and meetings ("assemblies").

"Moreover, he ordered the boyars to wear Western European dress to transform both external and internal life, to *change the whole life of the nation,* as one English diplomat put it, and to make Russian people truly European, or, as Peter *himself put* it in 1710 before the Danish envoy Julius, *"to make humans out of cattle.'* In a word, *there was scarcely a custom that Peter would not want to transform* to bring his people out of their barbaric state as soon as possible" ([336], v. 5, pp. 569-570).

The Romanovs begin to pursue a policy that pushes Russia away from Turkey. Russo-Turkish wars flare up. Now Russia and Turkey are not up to Western Europe. They "sort things out" with each other. For a while, the West gets a breather.

The Romanovs rewrote the history of Russia, significantly distorting it. In particular, the Russian army, the Horde, was declared an evil foreign force that conquered not so much Western Europe (this is now mentioned in passing) as, allegedly, Russia itself. In England, the local descendants of the Scythians were respectfully called Scots, which sounded noble in English (q.v. in CHRON4, Chapter 18:11). In occupied Russia, the triumphant victors called the people with the same word *"shot,"* meaning "cattle" in Russian, that is, filthy animals.

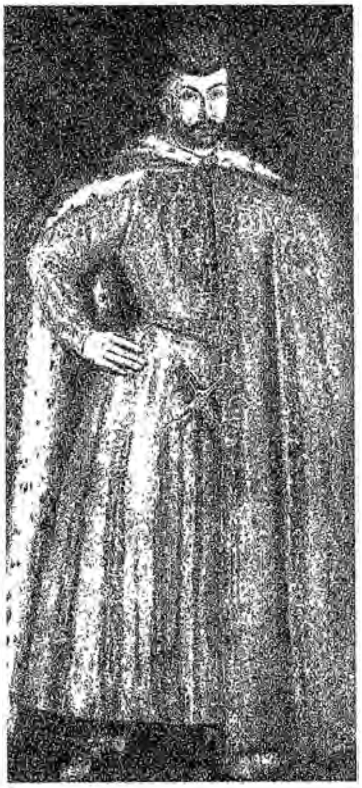


Fig. 1.41. An alleged portrait of Czar-Khan Simeon Bekbulatovich, painted in the second half of the XVI century and exposed in the gallery of the Nesvizh castle of princes Radziwill. Taken from [578], v. 2, p. 497, ill. 118.

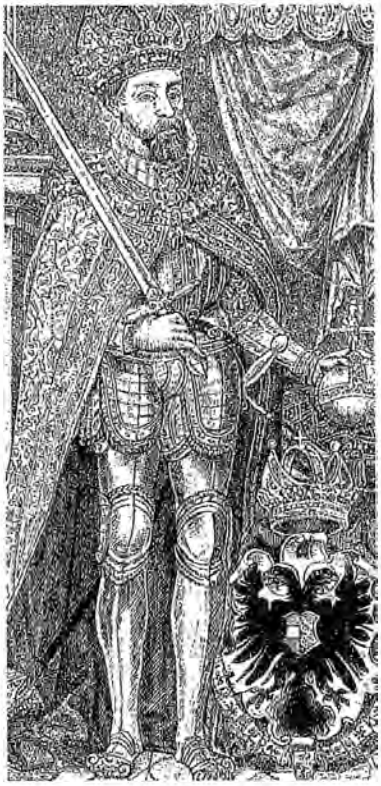


Fig. 1.42. Mediaeval image of Emperor Maximilian II from the Grand Ducal Court Library in Darmstadt. Most likely, we see the Western depiction of Khan Simeon Bekbulatovich. Taken from [578], v. 2, p. 451, ill. 150. See also [304], v. 3, p. 259.

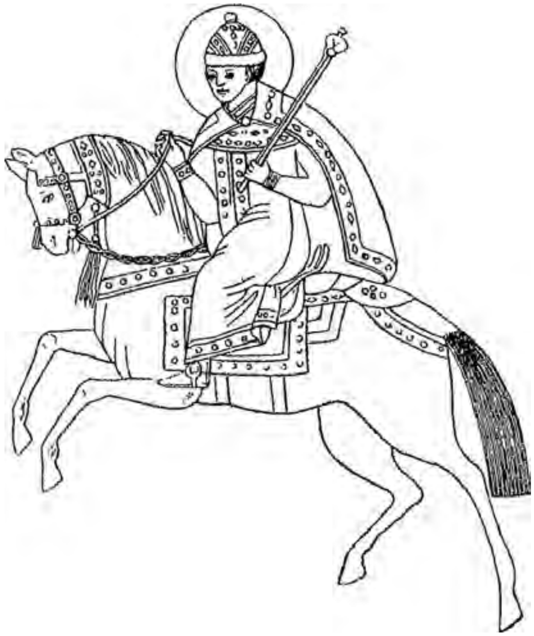


Fig. 1.43. The image of Czar-Khan Fyodor Ivanovich on the Czar Cannon, which stands today in the Moscow Kremlin. Taken from [578], v. 2, p. 655, ill. 234.

7.5. Creating the history of Europe, Western chronologists pushed bad events into the past

Apparently, after the retreat of the Russia-Horde and Turkey-Atamania from Western Europe, Western European chronologists tried to erase all unpleasantness for Western Europe from the historical memory and still too fresh memories. These events were sent into the distant past, where they were no longer perceived as painful.

Consequently, as historians may say, tomorrow is never known, but yesterday even less. Since then, no one has ever conquered Europe in so barbarous way. And if tribute was paid, it was mainly by ancient Romans to some ancient Goths and even more ancient Huns who disappeared long ago.

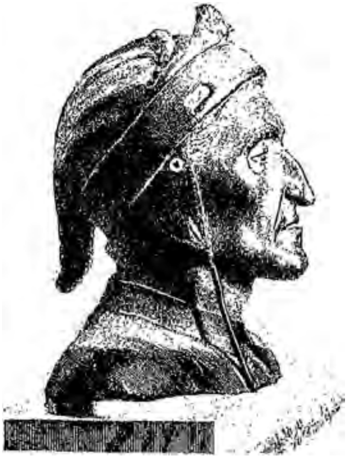


Fig. 1.44. A bronze bust of Dante, allegedly made in the XV century from his death mask. Dante allegedly lived in the years 1265-1321. Taken from [304], v. 2, p. 410.

And in general, it is not worth remembering this. Since then, everything has changed. Mediaeval and modern Western Europe is culture, progress, and delicacy, and the East has always been and remains a wild Horde.

And to assimilate all these historical truths to public opinion-—far from the generally complex historical research—historical books and film epics have been created for many years. They clearly and convincingly show, for example, how the “early mediaeval” eastern barbarian Attila the Hun, simply out of his ignorance, dares to attack the Great Western Rome, but in the end, amazed by Italian culture and religion and frightened by the Roman power, he turns back and runs in fear home, to his barren steppes.

7.6. Russian Czars-Khans of the XVII century

■ ■ BORIS “GODUNOV.” *Boris Fyodorovich "Godunov”* ruled in 1598-1605 (acc. to [362]; q.v. in fig. 1.46). He was the son of the previous Czar, Fyodor Ivanovich. At first, a calm reign without major internal unrest. The government of Boris Fyodorovich tried to achieve success in the Livonian War through diplomacy, relying, in particular, on England.

Then the confusion begins. Czar Boris Fyodorovich is poisoned and dies at a young age, leaving behind an heir, the boy *Fyodor Borisovich,* as well as the now widow Maria and daughter Xenia. The conspirators are betting on Dmitry Ivanovich, the son of Czar Ivan Ivanovich, who was deprived of power in 1572. Dmitry Ivanovich was tonsured a monk, but managed to escape to Poland. He tried to seize power by military means with the help of Polish mercenaries, but was defeated by the troops of Boris Fyodorovich. However, the conspirators in the capital poisoned Czar Boris Fyodorovich and cleared the way to the throne for Dmitry Ivanovich.

■ ■FYODORBORISOVICH. 1605. As a boy, he became Czar after the death of his father, Boris Fyodorovich “Go-

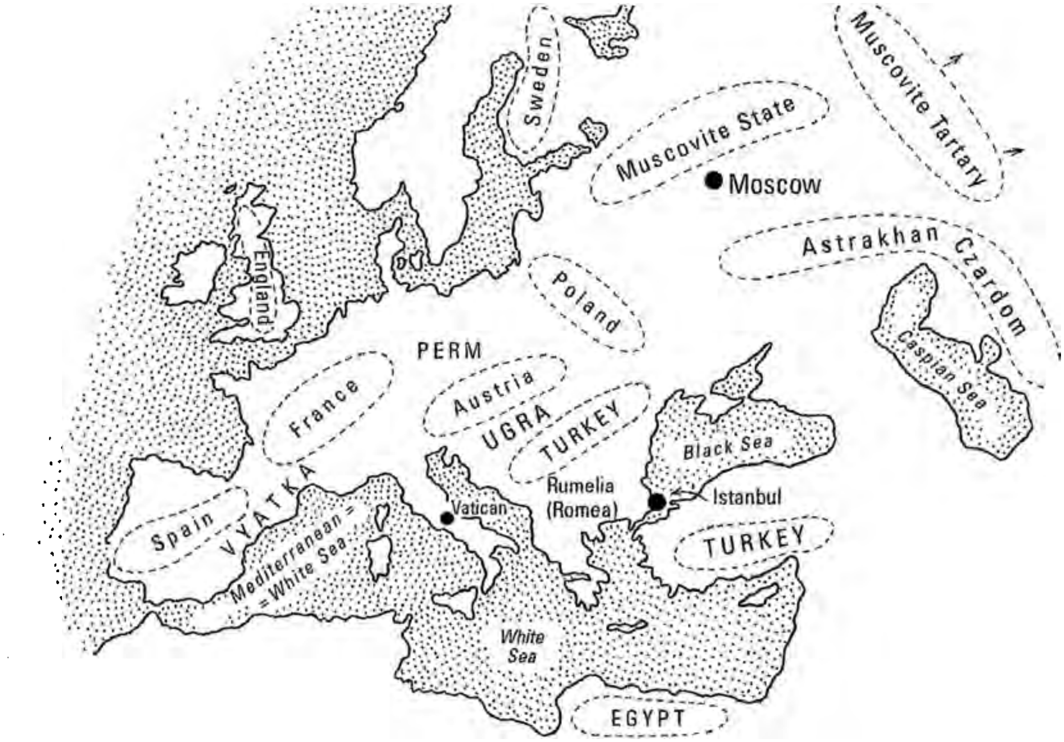

Sweden
Muscovite State
Moscow
Muscovite Tartary
Astrakhan Czardom
Caspian Sea
England
Poland
PERM
France
Austria
UGRA
TURKEY
Black Sea
Rumelia
(Romea)
Istanbul
Vatican
Spain
VYATKA
Mediterranean = White Sea
TURKEY
White Sea
EGYPT

Fig. 1.45. The split of the European and Mediterranean part of the Great Empire (Russian Czardom) into many separate states in the late XVI—early XVII century. The names of the newly formed independent states on the sites of the former regions of the Empire are circled with dashed lines. Reconstruction.

dunov," but soon was killed by the conspirators, along with his mother.

■ ■ Dmitry Ivanovich, "False Dmitry." *Dmitry Ivanovich ("FalseDmitry," "Imposter," "Thief"),* 1605-1610 (q.v. in fig. 1.47). The son of Czar Ivan V Ivanovich deprived of power in 1572. He was tonsured a monk, but fled to Poland and began a struggle for power. He seized the throne as a result of a conspiracy and a palace coup. A year later, in 1606, they overthrew the supporters of Vasily Ivanovich Shuisky, also a member of the royal house, who sought to seize power. The reign of Dmitry Ivanovich and the simultaneous reign of Vasily Ivanovich Shuisky is the era of the largest dynastic unrest in Russia, civil war and chaos. In the Romanovian history, he was nicknamed the "imposter," and also the "thief." Moreover, the "imposter" and the "thief" are presented as supposedly two different people. Killed in 1610.

■ ■Vasily Shuisky. *Vasily Ivanovich Shuisky,* 1606-1610 (acc. to [362]). He ascended the throne in 1606 as a result of a conspiracy and uprising against Czar Dmitry Ivanovich. Two royal courts were formed—Vasily Ivanovich in Moscow and the court of Dmitry Ivanovich in Tushino, not far from Moscow. A time of dynastic turmoil and chaos. Shuisky made an attempt to found a new dynasty, as a branch of the old Russian Horde dynasty, to which the Shuiskys belonged. The attempt was unsuccessful.

7.7, The Great Strife and the seizure of power by the Romanovs

The Strife of 1610-1613 lasts 3 years. There is a change of dynasty. The Romanovs break through to power. *Mikhail Romanov* ascends the throne (1613-1645; see fig. 1.48). The very name of the new dynasty, the *Roma-*

novs, probably meant *New Rome* then. *(Roma + Nov;* "nov, nova" ≈ "new," as in "Nov-go rod" = "new city.") Apparently, the new rulers tried to emphasize the difference from *Old Rome,* that is, from the Russian-Horde "Mongol" Empire of the XIV-XVI centuries.

8.

THE XVIII CENTURY. DIVISION OF THE REMAINS OF RUSSIA-HORDE BETWEEN THE ROMANOVS AND THE NEWBORN UNITED STATES OF AMERICA

8.1. The war of the Romanovs with "Pugachev." The emergence of the United States of America in 1776

The war with Pugachev in 1773-1775 was by no means the "suppression of the peasant-Cossack uprising," as they tell us today. It was a full-fledged war of the Romanovs with the last independent Russian-Horde Cossack state—the Muscovite Tartaria, the capital of which, as the *Encyclopedia Britannica* of 1771 informs us, was the Siberian city of Tobolsk (q.v. in CHRON4, Chapter 12).

Only after winning the war with Pugachev did the Romanovs gain access to Siberia for the first time.

And only after that the Americans/or *the first time* got access to the western half of the North American continent. And they began to quickly acquire it. But the Romanovs, apparently, did not doze off either. At first, they managed to "grab" Alaska, which was directly adjacent to Siberia, but finally could not keep it.

Thus ended the division of Muscovite Tartaria already in the XIX century. This "victors' feast" has been wiped clean from the pages of history books and is forgotten today.

The *Encyclopedia Britannica* reports that in the XVIII century there was another "Tatar" state—the Independent Tartaria with its capital in Samarkand ([1118], v. 2, p. 682-684). That was another huge "shard" of the Great Russia-Horde of the XIV-XVI centuries.

Unlike the Muscovite Tartaria, the fate of this state is known. It was conquered by the Romanovs in the middle of the XIX century. The capital of the Independent Tartaria, Samarkand, was taken by the Romanov troops in 1868 ([183], part 3, p. 309).

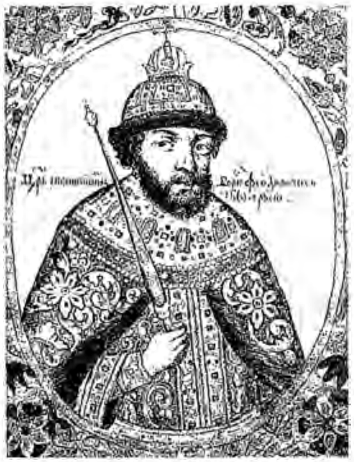


Fig. 1.46. Portrait of Czar-Khan Boris "Godunov." Taken from [422], p. 55.

8.2. Division of the religious heritage of the "Mongol" = Great Empire

The religious and political legacy of the "Mongol" = Great Empire was divided between:

- *in the West,* with Catholic Rome in Italy as religious center;
- *in the East,* with the Orthodox "Third Rome" = Moscow as religious center; and
- *in Asia,* with Muslim Istanbul as religious center.

Thus, in the XVI-XVIII centuries, three new religions, formed from the once united Christianity of the XII-XIV centuries, divided their spheres of influence and created their own religious centers.

The modern city of Jerusalem got its name and was identified with the annalistic gospel Jerusalem not so long ago (q.v. in CHRON6, Chapter 10:10). Probably, after the split of the Empire, the main church forces of Orthodoxy, Catholicism, Islam and Judaism could not agree with each other in the decision to keep the former name *Jerusalem* for Czar-Grad = Troy - Istanbul.

There were too many political, historical and religious contradictions there. After the split of Christianity in the XVI-XVII century, none of the emerging branches-religions could in anyway agree to leave the former holy Jerusalem in the hands of only one of the "sisters" as her religious center.

Finally, so that no one would be offended, they tacitly agreed to deprive Czar-Grad of one of its most famous ancient names, Jerusalem. And they assigned it to the small village of Al-Quds in Palestine. Moreover, the very name of Palestine—i.e., "Bely Stan," or "Babylonian Camp"—was also transferred there relatively recently.

This is how modern Jerusalem appeared on the world maps. It probably happened in the XVIII century. And the construction of numerous "Jerusalem antiquities" (remakes) apparently dates back to the beginning of the XIX century, when Egypt was conquered by Napoleon and Western Europeans came to Palestine for the first time (q.v. in CHRON6, Chapter 10).

Al-Quds was quickly turned into a center of religious worship, where they transferred (on paper) all the relevant gospel and biblical events.

The loud mediaeval name of Troy was also taken away from Czar-Grad and declared very "antique." However, this name did not go far. Today we are told that the "ancient" Troy of Homer is located in the vicinity of Istanbul. Namely, on the eastern coast of Turkey, near the southern entrance to the Dardanelles, near the village of Kumburun (q.v. in CHRON2, Chapter 3).

9.

EVEN IN THE XVIII CENTURY, THE RULE OF THE ROMANOVS REMAINED IN MANY RESPECTS THE OCCUPATION OF RUSSIA BY FOREIGNERS. Our analysis of the list of full members of the Russian Academy of Sciences of the XVIII—XIX century

9.1. The list of academicians

In our reconstruction of world and Russian history, in general, the well-known fact will come out more and more clearly that with the coming to power in Russia of the new pro-Western dynasty of the Romanovs, the ruling stratum of Russia began to consist largely of foreigners. The Romanovian historians evasively came up with the following "explanation" for this fact. They still repeat it in a harmonious chorus today. They say the Romanovs, out of the best of intentions, called enlightened foreigners to Russia in order to finally pull the country out of the gloomy swamp of backwardness, inertia, and ignorance. "Make people out of cattle," as Peter the Great said ([336], v. 5, p.569-570).

In fact, everything was different. The dominance of foreigners in Russia, which began under the first Romanovs and almost did not weaken in the first two hundred years of their reign, was nothing more than direct occupation by Western Europeans of the former metropolis of the "Mongol" = Great Empire. The well-known serfdom was introduced by the first Romanovs and was a direct enslavement of the indigenous population of the former metropolis conquered by foreigners.

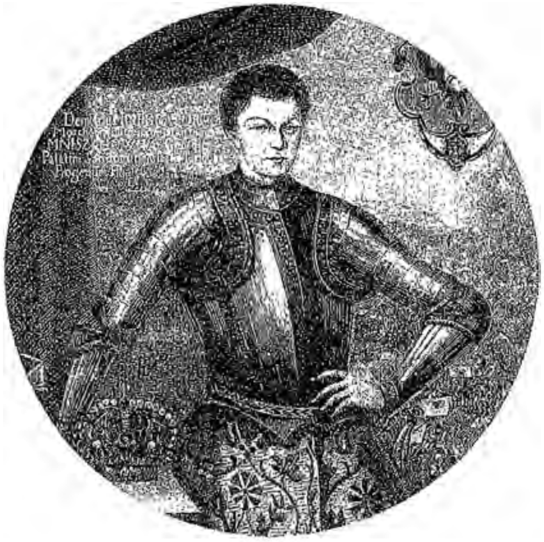


Fig. 1.47. Portrait of Dmitry The Impostor," or "False Dmitry." Taken from [304], v. 3, p. 249. See also [578], v. 2, p. 792.

Let us now turn to the history of the Russian Academy of Sciences in the first few decades after its creation in 1724 by the decree of Peter the Great ([736], v. 1, p. V). We are told that Peter, "having found no talent in Russia," was forced to call on Western European scientists so that they could finally enlighten wild Russia and raise worthy successors from local, so far poorly educated young people. Among the scientists called from Western Europe were really outstanding thinkers, for example, the brilliant mathematician Leonhard Euler. However, at the same time, the following fact is usually passed over in silence: *all* members of the Russian Academy of Sciences, starting from 1724 and up to 1742, were entirely foreigners, with only one exception, Vasily Evdokimovich Adadurov, who was elected to the Academy in 1733 ([736], book 1). Thus, *during the first twenty years, practically all Russian academicians were foreigners.* But it turns out that even after that, the *overall most of academicians were foreigners until 1841,* when the situation changed dramatically ([736], v. 1, p. 50).

In order not to be unfounded, we will give a complete list of all full members of the Russian Academy of Sciences for the first fifty years from the moment of its creation in 1724 to 1773 ([736], book 1). The years of election are indicated ([736], book 1). Asterisks indicate academicians who were not foreigners. The list speaks for itself.

1725:1) Hermann, Jacob, *the first* Academician of the Russian Academy of Sciences; 2) Martini, Christian; 3) Kohl, Johann Peter; 4) Biilfinger, Georg Bernhard; 5) Gross, Christian Friedrich; 6) Mayer, Friedrich Christoph; 7) Bernoulli, Daniel; 8) Delisle, Joseph-Nicolas; 9) Buxbaum, Johann Christian; 10) Goldbach, Christian; 11) Burger, Michael; 12) Bernoulli, Nicolas; 13) Duvernoy, Johann Georg; 14) Müller, Gerhard Friedrich; 15) Bayer, Gottlieb Siegfried; 16) Beckenstein, Johann Simon; 17) Weitbrecht, Josias.

1726: 18) Leutmann, Johann Georg; 19) Euler, Leonhard.

1727: 20) De l'lsle de la Croyére, Louis; 21) Kraft, Georg Wolfgang; 22) Gmelin, Johann Georg.

1731: 23) Winsheim, Christian Nicolaus von; 24) Juncker, Gottlob Friedrich Wilhelm.

1732: 25) Fischer, Johann Eberhard; 26) Cramer, Adolf Bernhard.

1733: 27) Amman, Johann; 28) Lotter, Johann Georg; *29) Adadurov, Vasily Evdokimovich.

1735: 30) Staehlin, Jacob von; 31) Leroy, Pierre-Louis.

1736: 32) Moulac, Frédéric; 33) Wilde, Johann Christian; 34) Liebert, Johann Christoph; 35) Heinsius, Gottfried; 36) Gellert, Christlieb Ehregott; 37) Meurling, Georg; 38) Mygind, Franciscus; 39) Mallard, Michael (?).

1737: 40) Steller, Georg Wilhelm; 41) Brehm, Johann Friedrich.

1738: 42) Taubert, Johann Caspar; 43) Strube de Piermont, Friedrich Heinrich.

1740: 44) Crusius, Christian August; 45) Richmann, Georg Wilhelm.

1742: *46) Teplov, Grigory Nikolaevich; *47) Lomonosov, Mikhail Vasilyevich; 48) Siegesbeck, Johann Georg; 49) Truscott, Johann.

1745: *50) Krasheninnikov, Stepan Petrovich; *51) Trediakovsky, Vasily Kirillovich.

1746: 52) Kaau-Boerhaave, Abraham.

1748: *53) Popov, Nikita Ivanovich; 54) Braun, Josef Adam; 55) Kratzenstein, Christian Gottlieb; 56) Kleinfeld, Martin.

1749: 57) Moderach, Karl Friedrich; 58) Hebenstreit, Johann Christian.

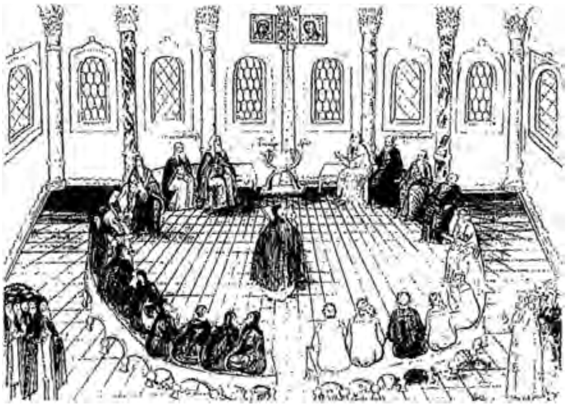


Fig. 1.48. Zemsky Sobor in Russia in 1613. Antique miniature depicting the election of Mikhail Fyodorovich Romanov as Czar. Apparently, at that time the old Horde custom was still preserved: the benches on which the members of the Council sit are arranged in a circle. This is reminiscent of the famous Cossack Circle, the Council. Taken from [331], v. 1, p. 218.

1751:59) Grischow, Augustin Nathanael; *60) Kotelnikov, Semyon Kirillovich; *61) Protasov, Alexey Protasyevich; *62) Shestakovsky, Joseph Ivanovich.

1753; *63) Krasilnikov, Andrey Dmitrievich; *64) Rumovsky, Stepan Yakovlevich; *65) Safronov, Mikhail.

1755: 66) Kölreuter, Joseph Gottlieb; 67) Salchov, Ulrich Christoph.

1756:68) Zieger, Johann Ernst; 69) Aepinus, Franz Ulrich Theodor.

1757: 70) Schmidt, Jacob Friedrich.

1759: *71) Kozitsky, Grigory Vasilievich; *72) Motonis, Nikolai Nikolaevich.

1760: 73) Fedorowitz, Georg Friedrich.

1761: 74) Lehmann, Johann Gottlob.

1762: 75) Schlözer, August Ludwig von.

1764: 76) Pacheco, Raphael.

1766: 77) Euler, Johann Albrecht.

1767:78) Gmelin, Samuel Gottlieb; 79) Wolf, Caspar Friedrich; 80) Pallas, Peter Simon.

1768: 81) Lowitz, Georg Moritz; *82) Lepyokhin, Ivan Ivanovich; 83) Gärtner, Joseph; *84) Inohodtsev, Pyotr Borisovich; 85) Kraft, Wolfgang Ludwig.

1769: 86) Lexell, Anders Johan; 87) Güldenstädt, Johann Anton.

1770: 88) Laxmann, Erich Gustav.

1771: *89) Islenyev, Ivan Ivanovich.

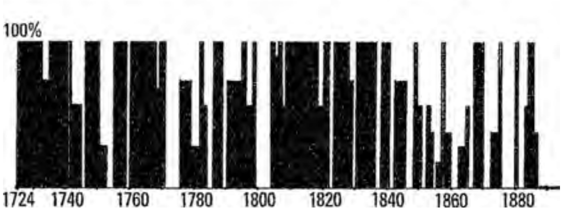
Here we interrupt the enumeration of academicians, referring the reader to the reference book [736]. *This stunning picture of total foreign domination in the Russian Academy of Sciences continues until 1841.* That year was a turning point, the reasons for which are not very clear. Thereafter, there were significantly fewer foreign academicians. In 1841, twenty new academicians were elected. There was not a single foreigner among them ([736], book 1).

To quantify the whole picture as a whole, we have built a graph shown in fig. 1.49. The percentage of foreigners among the academicians of the Russian Academy from the moment of its foundation in 1724 up to 1917 is shown. More precisely, all successive years of elections to the Russian Academy are marked along the horizontal time axis. Then, for each such year, the percentage of foreigners who became academicians in that year was calculated. On the graph, this value remains constant until the next election year, when the percentage could change. The result is a stepped graph. Each of its horizontal areas corresponds to the period between adjacent elections.

Further, in fig. 1.50, we present a smoothed graph obtained from the previous one by averaging over decades. That is, the two-hundred-year time interval from 1720 to 1918 is divided into decades, and for each of them the percentage of foreign academicians elected in these ten years is calculated.

Let us now discuss the resulting graphs in fig. 1.49 and fig. 1.50.

It is quite clearly seen that before 1841, the overwhelming majority of academicians of the Russian Academy, that is, its full members, were foreigners. This important fact is "explained" to us today in approximately the following way. We are told that for more than a hundred years, foreign members of the Russian Academy have somehow failed to grow up a worthy noticeable succession of Russian scientists. Despite all efforts. With great difficulty, benevolent and delicate foreigners sought out rare talents in the vastness of Russia. But they found "catastrophically little." It is clear why. Wild Asian country. Forests, snow, bears. Primitive life. So we had to turn again and again for help to enlightened Western Europe and bring worthy scientists from there.



Fig, 1.49. Graph showing the percentage of foreign academicians in the Russian Academy of Sciences for 200 years, from its foundation in 1724 to 1917. Years are plotted on the horizontal axis, and the percentage of foreigners elected to the Academy in the last elections preceding the given year are plotted on the vertical axis. It is clear that for about 120 years, up to 1841, foreigners constituted the vast majority of full members of the Academy. The graph is based on data published in [736], book 1.

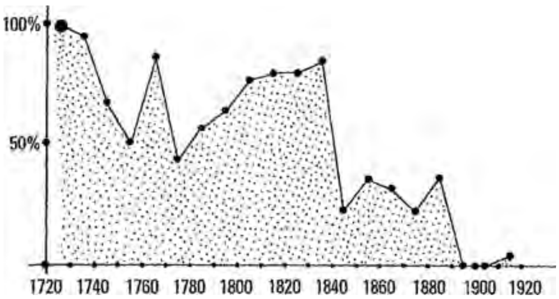


Fig. 1.50. Decade-averaged graph showing the percentage of foreign academicians elected to the Russian Academy of Sciences in each of the decades from 1720 to 1917 inclusive. Calculated according to reference data published in [736], book 1,

But the point here is scarcely the lack of talents in Russia. The real point is that at the beginning of the XVII century a significant part of European Russia was conquered by foreigners who were by no means interested in the revival of the Empire.

At the same time, the reformers slyly attributed the achievements of Russia-Horde, including in science, to other peoples. In this regard, let us recall once again the words of Diodorus Siculus about the Et-Ruscans. That is, as we now understand, about the Russians of the XIV-XVI centuries (q.v. in CHRON5, Chapter 15). "The Etruscans, distinguished by energy from ancient times, conquered a vast territory and founded many cities. They created a powerful fleet and were for a long time the masters of the seas .,. improved the organization of the army. ... They invented writing, zealously studied the science of the gods, mastered the skills of observation behind lightning. Therefore, even today they cause surprise" (Diodorus Siculus, XIV, 113; quoted acc. to [574], back cover).

9.2. The list of academic historians of the Russian Academy of Sciences in the XVIII-XIX century

In CHRON4, Chapter 14:31—32, we have published materials about the difficult struggle begun by Mikhail Lomonosov in the field of history with academic historians who were foreigners. Therefore, it is useful to understand how many academic *historians* in the Russian Academy of Sciences of the XVIII-XIX centuries were foreigners. Who had created the Romanovian-Millerian history in those years? Foreign historians or domestic?

Studying the list given in [736], book 1, reveals important facts.

It turns out that, *before Lomonosov,* ALL *of the academic historians were foreigners.* There were eleven of them, including such "creators of Russian history," already known to us, as Gerhard Friedrich Miiller (later he Russianized his name and became Fyodor Ivanovich Miller; [736], p. 5) and Gottlieb Siegfried Bayer. Thus, during the first eighteen years of the existence of the Russian Academy of Sciences, *Russian history was written exclusively by foreign academic historians.* We repeat that there are quite a lot of them—eleven. It was they who laid the false foundations of "Russian history." And they did it for almost two decades! Only in 1742 was Mikhail Lomonosov elected an academician ([736], book 1, p. 14). The first domestic academician, who was not only a naturalist, but also a historian. Once inside the Academy, he quickly figured out what was going on. And then an irreconcilable struggle broke out between him and foreign academicians for the correct coverage of Russian history. The resistance to Lomonosovs efforts was united and furious. See the details of this confrontation in CHRON4, Chapter 14:31-32).

Now we will sequentially list *all academic historians* of the Russian Academy of Sciences, both foreigners and domestic, starting from the Academy's foundation in 1724 up to and including 1917. As above, we follow the reference edition [736], book 1, where each academician is indicated by his scientific specialty. We also give the year of election. Asterisk marks academicians who were not foreigners.

1) Kohl, Johann Peter, 1725; 2) Miller, Fyodor Ivanovich *(b.* Müller, Gerhard Friedrich), 1725; 3) Bayer, Gottlieb Siegfried, 1725; 4) Fischer, Johann Eberhard, 1732; 5) Cramer, Adolf Bernhard, 1732; 6) Lotter, Johann Georg, 1733; 7) Leroy, Pierre-Louis, 1735; 8) Meurling, Georg, 1736; 9) Brehm, Johann Friedrich, 1737; 10) Taubert, Ivan Ivanovich (b. Taubert, Johann Caspar), 1738; 11) Crusius, Christian August, 1740; *12) Lomonosov, Mikhail Vasilyevich, 1742; 13) Moderach, Karl Friedrich, 1749; 14) Schlözer, August Ludwig von, 1762; 15) Stritter, Ivan Mikhailovich *(b.* Stritter, Johann Gotthilf), 1779; 16) Hackmann, Johann Friedrich, 1782; 17) Busse, Johann Heinrich, 1795; 18) Vauvilliers, Jean-Francois, 1798; 19) Klaproth, Heinrich Julius, 1804; 20) German, Karl Fyodorovich (E Hermann, Karl Gottlob Melchior), 1805; 21) Krug, Philip Ivanovich *(b.* Krug, Johann Philipp), 1805; 22) Lehrberg, August Christian, 1807; 23) Köler, Yegor Yegorovich *(b.* Köhler, Heinrich Karl Ernst), 1817; 24) Fren, Christian Danilovich (b. Frähn, Christian Martin), 1817; *25) Yartsov, Yanuariy Osipovich, 1818; 26) Grefe, Fyodor Bogdanovich *(b.* Gräfe, Christian Friedrich), 1820; 27) Schmidt, Yakov Ivanovich *(b.* Schmidt, Isaac Jacob), 1829; 28) Shengren, Andrey Mikhailovich *(b.* Sjögren, Anders Johan), 1829; 29) Charmoy, Franz Frantsevich (F. Charmoy, Francois-Bernard), 1832; 30) Fleischer, Heinrich Leberecht, 1835; 31) Lenz, Robert Christian, 1835; 32) Brosse, Mari Ivanovich *(b.* Brosset, Marie-Felicite), 1836; *33) Ustryalov, Nikolay Gerasimovich, 1837; 34) Dorn, Boris Andreevich *(b.* Dorn, Johannes Albrecht Bernhard), 1839.

Then the turning point elections of 1841 took place, starting from which domestic academic historians finally began to appear in a noticeable number (but it was already too late).

*35) Arseniev, Konstantin Ivanovich, 1841; *36) Berednikov, Yakov Ivanovich, 1841; *37) Borisov, Ivan Alekseevich (Archbishop Innokenty), 1841; *38) Butkov, Pyotr Grigoryevich, 1841; *39) Kachenovsky, Mikhail Trofimovich, 1841; *40) Pogodin, Mikhail Petrovich, 1841; *41) Stroev, Pavel Mikhailovich, 1841; 42) Bötlingk, Otton Nikolaevich (&. Böhtlingk, Otto von), 1842; 43) Kunik, Arist Aristovich (&. Kunik, Ernst Eduard), 1844; *44) Korkunov, Mikhail Andreevich, 1847; *45) Kovalevsky, Joseph (Osip) Mikhailovich, 1847; 46) Stephani, Ludolf Eduardovich *(b.* Stephani, Ludolf Eduard), 1850; 47) Shifner, Anton Antonovich *(b,* Schiefner, Franz Anton von), 1852; 48) Krehl, Christoph Ludolf Ehrenfried, 1855; *49) Velyaminov-Zernov, Vladimir Vladimirovich, 1858; 50) Nauk, August Karlovich *(b,* Nauck, Johann August), 1858; *51) Pekarsky, Pyotr Petrovich, 1863; *52) Bychkov, Afanasy Fyodorovich, 1866; *53) Solovyov, Sergei Mikhailovich, 1872; *54) Sukhomlinov, Mikhail Ivanovich, 1872; *55) Rozen, Viktor Romanovich, 1879; *56) Kachalov, Nikolai Vasilyevich, 1883; *57) Vasilyev, Vasily Pavlovich, 1886; 58) Zaleman, Karl Germanovich *(b.* Salemann, Carl Gustav Hermann), 1886; *59) Dubrovin, Nikolai Fyodorovich, 1887; *60) Nikitin, Pyotr Vasilyevich, 1888; *61) Maykov, Leonid Nikolaevich, 1889; *62) Vasilevsky, Vasily Grigorievich, 1890; *63) Bestuzhev-Ryumin, Konstantin Nikolaevich, 1890; *64) Tikhonravov, Nikolai Savvich, 1890; *65) Ernshtedt, Viktor Karlovich, 1893; *66) Latyshev, Vasily Vasilyevich, 1893; *67) Shakhmatov, Alexey Alexandrovich, 1894; *68) Yanzhul, Ivan Ivanovich, 1895; *60) Kondakov, Nikodim Pavlovich, 1898; *61) Zhdanov, Ivan Nikolaevich, 1899; *62) Lappo-Danilevsky, Alexander Sergeevich, 1899; *63) Lamansky, Vladimir Ivanovich, 1900; *64) Klyuchevsky, Vasily Osipovich, 1900; *65) Uspensky, Fyodor Ivanovich, 1900; *66) Golubinsky, Yevgeny Yevstigneevich; 1903; *67) Dyakonov, Mikhail Alexandrovich, 1905; *68) Dashkevich, Nikolai Pavlovich, 1907; *69) Istrin, Vasily Mikhailovich, 1907; *70) Kotlyarevsky, Nestor Alexandrovich, 1909; *71) Vinogradov, Pavel Gavrilovich, 1914; *72) Ikonnikov, Vladimir Stepanovich, 1914; *73) Perets, Vladimir Nikolaevich, 1914; *74) Kovalevsky, Maxim Maximovich, 1914; *75) Nikolsky, Nikolai Konstantinovich, 1916; *76) Palmov, Ivan Savvich, 1916; *77) Rostovtsev Mikhail Ivanovich, 1917.

CONCLUSIONS. In fig. 1.51 we present a graph showing what percentage of the academic historians elected in each given decade in the Russian Academy of Sciences were foreigners. The graph speaks for itself. For more than a hundred years, it has hardly deviated from 100 percent. And only in the middle of the XIX century did it begin to fall rapidly, reaching zero by 1900.

For 117 years (more than a century!), starting from the foundation of the Russian Academy of Sciences in 1724 and until 1841, *out of thirty-four academic historians only three were not foreigners.* Those were Mikhail Lomonosov, Yanuariy Yartsov, and Nikolay Ustryalov ([736], book 1). They are marked with asterisks in the list. *All the other thirty-one academicians were foreigners.* Thus, until the middle of the XIX century, the share of foreign historians in the Russian Academy exceeded ninety percent!

It turns out that for more than a hundred years, foreigners completely controlled the entire process of writing Russian history. It was foreigners who uncontrollably decided which old Russian documents should be destroyed, which ones should be rewritten, which ones should be preserved, which ones should be falsified. As we can see, domestic historians were rudely put out the door, completely removed from domestic archives and primary sources.

Only in 1841 something did happen, and domestic scientists began to appear in a noticeable number among academic historians. But it was already too late. The false foundation of Russian history had already been laid and solidly concreted by their foreign predecessors over the previous hundred years.

The results of the "activities" of foreign historians are well known to us. Today, their followers in chorus and with conviction tell us, for example, that before Peter the Great there was no navy in Russia. As if Peter was the first to order the construction of simple "boats" in Russia, and then ships. Thus, the historians hired by the Romanovs tried to wipe clean from Russian history the grandiose sea expeditions of the XV-XVI century, when, according to our results, the Russian-Horde and Ottoman = Ataman fleet colonized, for example, the distant American continent.

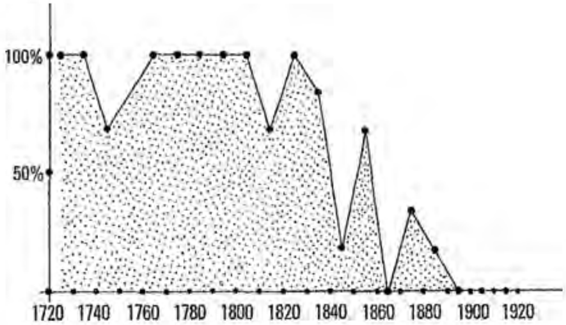


Fig. 1.51. Decade-averaged graph showing the percentage of foreigners among academic historians elected to the Russian Academy of Sciences in each of the decades from 1720 to 1917 inclusive. Calculated according to reference data published in [736], book 1.

More than that, as we now understand, the Horde troops crossed the ocean not in fragile log dugouts, but on ships with several rows of heavy cannons (q.v. in CHR0N7, Chapter 14).

All Russian history prior to the XVII century was declared by foreign historians to be the epoch of the gloomy cave Middle Ages. This is how we are taught to this day. The youth are being hammered into a false version.

Fortunately, many traces of the true story still survived.

10.

HOW THE "MONGOL" = GREAT EMPIRE WAS ORGANIZED

Mediaeval Russia was a multinational state, approximately corresponding to the national structure of the Russian Empire at the beginning of the XX century. During the “Mongol-Tatar” invasion, no foreigners conquered it. On the contrary, the conquest came from Russia. Russia-Horde was originally inhabited by peoples who lived on their own land, including the ancestors of todays' Tatars. The state language was Russian, Church Slavonic. Along with it, the Tatar, Turkic folk language was widely used. Russia of that time was bilingual. Russian people spoke two languages—Turkic, the language of common people, and Russian, descended from Church Slavonic, the language of the Holy Scriptures and government officials. Subsequently, after the separation of Islam and Orthodoxy, the Muslim part of the population of Russia did not switch to the Arabic language, which was alien to them in pronunciation—the sacred language of Islam—but continued to speak Turkic. And among the Orthodox part of the population, already in the era of the Romanovs, the Turkic as common language was gradually completely replaced by Russian and forgotten.

The name "Mongolia,” or "Mogulia” as it was written originally, probably comes from the Russian root “mog,” meaning “able,” “powerful,” “much,” “many.” Hence the Greek “megalion”—“great.” In Russian historical sources, such words as “Mongolia,” or “Mogulia,” do not occur. But the expression “Great Russia” does. It is known that foreigners called Russia “Mongolia.” That was simply the translation of the Russian word “veliky”—“reat.”

The so-called “Tatar-Mongol yoke” is simply a specific, Horde period in the history of Russia. That was the time when the entire population of the country was divided into two parts. One was a peaceful civilian population ruled by princes, and the other was a permanent regular army—Horde (“Raty”)—controlled by warlords. Those could be Russians, Tatars, etc. At the head of the Horde was a czar or khan. He held the supreme authority in the czardom. Thus, in the Russian state of that period, two administrations acted hand in hand—the military, Horde administration, and the civil one.

It is known that Russia paid tribute to the Horde (“Raty”) at the rate of a tenth of the property and a tenth of the population. This, in particular, is considered as evidence of the “Tatar yoke” and the subordinated condition of Russia. However, that was not at all a tribute to conquerors, but a tax that really existed in Russia for the maintenance of its own, Russian regular army, the Horde, and periodically staffing it with conscripted young men. In those days, boys were recruited into the Horde in childhood, and once recruited, the Cossack warriors did not return home. The military recruitment was that very “tagma”—a tribute of blood—which the Russians allegedly paid to the “Tatars.” A similar rule, by the way, existed in Ottomania = Atamania at least until the XVII century. This was not a tribute of the conquered to the conquerors, but the customary state practice of military service in the Empire. For refusal to pay this tax the military administration punished the guilty population forcing it to obey. Such operations are falsely presented today by historians as “Tatar raids” on Russian cities and villages. It is true, however, that punitive operations were sometimes accompanied by bloody excesses and executions.

There was no such thing as “Tatar-Mongolian” conquest of Russia, that is, there was no invasion of foreigners. In fact, what is today called the “Tatar-Mongol enslavement of Russia” was an internal process of uniting the Russian principalities by military means into a single empire with a strong and centralized monarchical power.

The descendants of the regular Russian troops—the Horde—of that time have survived to this day. These are Cossack troops living in Cossack settlements. The opinion of some historians that the Cossacks are runaway serfs who fled or were forcibly evicted to the Don in the XVI-XVII century does not hold water. Back in the XVII century, the Cossack settlements could be found in all regions of Russia.

The royal dynasty of Ivan Kalita of the XIV-XVI centuries was the dynasty of the khans-czars of the Horde. Therefore, it can be conditionally called the Horde dynasty. This is our term. The Horde dynasty is Russian, not alien. It traced its origins from the czars of the old Romean Empire and by the beginning of the "Mongol" = Great conquest already reigned in Vladimir-Suzdal Russia for about a hundred years.

The great conquest was started by Georgy Danilovich of Moscow, the brother of Ivan Kalita = Caliph. In the *Tale of Bygone Years,* edited in the XVII century, he is presented as Prince Rurik, called by the Novgorodians to reign over them. And in foreign sources he is known as Genghis Khan, the conqueror of the world. Or *Caesar Khan,* as they wrote his name in some Western European chronicles. He is Saint George the Victorious. Georgy = Genghis Khan died at a young age. According to some sources, in a battle; according to others, treacherously killed.

Then power passed to Georgy's brother, Ivan Kalita = Caliph. He is Batu Khan, who continued the conquests of Khan George the Victorious and made the Western campaign. The campaign ended with the complete subjugation of Western Europe and Eurasia in general, where many lands were at the time still sparsely populated and devoid of fortified cities. At the end of the XIV century, Ivan Kalita = Batu Khan founded new centers of power in the West—the Italian Rome and the Vatican, the very name of the latter coming from "Batu Khan."

The economic life of the "Mongol" Empire was probably organized in the following way. Each individual region or province of the Empire was entrusted with one or another type of production activity. In some regions shipbuilding was developed (in such future countries as England, Spain, Portugal), in other regions agriculture. To some was assigned the role of resorts, due to especially favorable climate (Italy, Southern France). A significant part of Western Europe was the resort area. The products of economic activities of the provinces entered "the common imperial cauldron," the Khan's administration distributed them throughout the Empire in accordance with the possibilities of that time.

The Horde period in the history of Russia covers the XIII-XVI centuries. It ended with the Great Strife in Russia at the beginning of the XVII century. The last supreme ruler of the Horde dynasty was Boris Godunov.

The Great Strife and the civil war of the beginning of the XVII century ended with the coming to power of a fundamentally new Romanov dynasty, originally from the city of Pskov in Western Russia. In the civil war, the Horde dynasty was defeated. The era of the Horde was over. A new period in the Russian history began. To destroy all the traces of the Horde dynasty, the Romanovs declared its era the "Tatar-Mongol yoke" in Russia. However, that era ended at the beginning of the XVII century, and by no means the end of the XV century, as the Millerian-Scaligerian version of history suggests.

The new Romanov dynasty needed to consolidate its position on the throne. At that time, there were also other surviving descendants of the former Horde czars. They claimed the throne. In particular, among them apparently were the Crimean khans, some of the Cossack families, as well as the Horde governors of Siberia, the Far East, China, and a significant part of the American continent. Therefore, it was important for the Romanovs to present the former Russian czars- khans as the genuine "foreign" enemies of Russia. To this end, the Romanovs, with the help of German his- torians such as Miller, Schlözer, Bayer, *et al.,* created a distorted historical version of the alleged military confrontation between Russia and the Horde, Russians and Tatars. The Romanovs and their historians called the preceding Russian Horde dynasty a "Tatar" one, thus giving a completely different coverage of that era in the Russian history. So was introduced the concept of the "Tartar enemy" to be fought. The intention was to set peoples against each other. Thus, often without changing the historical facts themselves, the Romanovian historians distorted beyond recognition their essence and meaning, as well as their time and place in the previous history of Russia.

Of course, the Russian state then (as now) included the Tatars, as well as the Mordovians, the Chuvash, etc. However, the opposition of Tatars to Russians, the depiction of the former as conquerors and the latter as conquered, was an invention of the Romanovian and Scaligerian historians of the XVII-XVIII century. They distorted the Russian history and presented it as if in the Middle Ages there were two opposing forces on the territory of Russia: the "Russian Russia" and the "Tatar Horde." And that Russia was conquered by the Horde.

The White Horde in chronicles was Belarus, that is, "White Russia." This name used to mean not only modern Belarus, but also a much larger territory. For example, in the late XV—early XVI century, the entire Muscovite state was called White Russia. Perhaps this is where the famous nickname of the Moscow Czar—the White Czar—came from. The Golden Horde, or the Volga Kingdom, is the Volga region, was also called *Siberia* in those days. Hence the city of *Simbirsk* on the Volga. The third famous Horde—Blue Horde—is todays Ukraine and Crimea.

Let us dwell on an exceptionally interesting question about the financial system of the Empire and its stratum of treasurers. A new understanding of the history of the XIV-XVII centuries significantly changes our understanding of many issues, for example, the place of the Jews in the Middle Ages. This question interested and interests many people. The usual point of view that this was just a religious community, which long ago for some not very clear reasons scattered all over the world, can hardly be considered satisfactory. It raises more questions than gives answers. Why did this, and only this, religious community disperse throughout the world and not vanish? After all, there were many religious wars, and many religious movements were destroyed by fire and sword. If the ancient Jewish state were large, then the picture would become clearer. Then the Jews would have survived because of their large numbers. But no, we are told that the ancient Jewish state was very small. Hundreds of such small states have disappeared in the history of mankind, but the Jewish community survived. Moreover, it has survived in all civilized countries. And in all countries it occupies a prominent position in social and political life, science, and culture. And, of course, in the financial system.

Let us look at this from the point of view of the history of the Great Empire, that is, Russia-Horde of the XIV-XVI centuries. The question is, what place did the ancestors of modern Jews occupy in the Empire?

Apparently, the idea of an anthill or a beehive can be traced in the structure of the Empire. That is, the strata were created, hereditary clans engaged in one or another special kind of activity. Perhaps traces of the imperial caste system have been preserved to some extent in India with its well-known castes of warriors, artisans, priests, etc. In recent Russian history we know of at least one such surviving example. This is a caste, a stratum of priests. Until the second half of the XIX century, only a son of a priest and a daughter of a priest could become priest in Russia, that is, both parents had to belong to this caste. The law was abolished only in the XIX century. This circumstance was once widely discussed in Russian society. Echoes of the discussion can also be found in the works of some Russian writers of the XIX century, e.g., Nikolai Leskov.

Another example of professional clan are, apparently, the ancestors of modern gypsies (q.v. in CHRON7, Chapter 18:11). They served the trade caravan routes of the Empire, which stretched for many thousands of kilometers. Hence the innate attraction of the gypsies to constant movement, the desire to be near the horses, the stubborn non-recognition of state borders. After the collapse of the Empire, the profession itself died out, but among the descendants of this professional clan vague memories of the kind of activity of their ancestors still live.

Probably, in the pre-Romanov Russian-Horde Empire there were other strata, professional castes. In particular, the stratum of financial employees of the Empire. They served the treasury and accounting of the Empire scattered throughout Eurasia, Africa and America. It is absolutely clear that the life of such a huge Empire was impossible without an established financial mechanism. This included not only the central administrative and financial apparatus of the court of the great Czar Khan in Yaroslavl = Novgorod the Great, but also many accounting offices scattered throughout the civilized world of that era. From America to China. We have already given examples of this financial mechanism in CHRON5, Chapter 12:4. This included the organization of trade between East and West, the collection of tribute, payment of wages, control over the flow of precious metals, financial provision of the troops, etc. The work, of course, required great attention to detail, special education, good knowledge of mathematics, and assumed certain rigidity towards violators of financial discipline. Perhaps this is the reason for the tendency to build complex formalized systems of rules, which is clearly manifested, for example, in the Talmud. And, of course, the "blood" of this entire vast imperial system was money. Naturally, people who from generation to generation "dealt with money" developed a desire to always be near money. Among the people related to the monetary system of the modern world, there are probably many descendants of the old imperial financial stratum. There should be a lot of them in the banking system.

Within a common professional caste, a religious community could naturally develop and, with time, grow into modern Judaism. Recall that the principle of religious tolerance was in effect in the Empire, and none of religions was persecuted. But we may again be asked: why, then, did not arose, for example, a "military religion" that would be professed by all the soldiers of the Empire? Let us answer like this. Apparently, occupation played an important role here. After all, it is clear that internal connections in the stratum of the Horde financiers, workers of the imperial monetary system, are significantly stronger than, say, professional connections in the caste of the Horde warriors. Bankers, for example, in America at that time and bankers in Europe at that time were more closely related than warriors in America and warriors in Europe. There is nothing surprising in this. Just a different nature of activity. And therefore it is clear that the financial caste was distinguished, special, among the professional structures of the Empire. Other strata could be permeated with different religions. But the financial guild turned out to be more homogeneous in the religious sense. This notwithstanding, the Jews had, and still have, religious differences.

It is quite clear why the imperial financial guild did not need any separate state. In a way, it already had that. This is, simply, the entire Horde Empire. Perhaps modern cosmopolitanism is partly a legacy, a memory of the vast field of professional financial activity that extended throughout the Empire from America to China. Hence a weak attachment to the place of birth, to the land of their ancestors, the ease of changing the place of residence. In the era of the Empire, all this was naturally explained by the profession of an imperial treasurer. Employees of the imperial treasury often moved from place to place, they could be sent to work in the most remote corners of the Empire. Along with this, there inevitably arose a desire for cohesion, a certain isolation.

Thus, the following hypothetical picture emerges. In the XIV century, a huge "Mongol" Empire arose. Its creators, the Russian-Horde czars-khans began to streamline the life in gigantic territories. One of the first created was the financial institution, the monetary system of the Empire, and the stratum of people serving it. In the XVI century, Judaism dominated this financial caste as a religion. Perhaps not only in this stratum, but within it it was universal, or almost universal. Due to the specificity of their activity—control over the money of the Empire—their stratum acquired power, which, most likely, was not envisaged by the founders of the Great Empire.

The then czars-khans of the Empire apparently did not realize in time the danger that threatened them. In the XVI—early XVII century the Empire was destroyed. Some time after, the power of money blossomed on its ruins.

Now it becomes clear why, some time after the collapse of the Empire, the era of revolutions began in its separated fragments—states of Europe (for some rea- son, there were no revolutions before). The "explana- tion" of this fact by modern historians only obscures the essence of the matter, while the real explanation is simple. The Empire was destroyed by the military imperial governors. In Germany, France, etc. Hav- ing immediately gained unlimited power and turned into independent kings, dukes, etc., the former Horde viceroys naively thought they had won. But they were wrong. Now they had to deal with their local problems alone. Some were beheaded, some swept away by the "indignant people. " The driving force behind all such revolutions was money. Compared to the collapse of the Empire, such local coups d'état were fairly easy to accomplish. As a result, the superiority of money over nobility, over the antiquity of the family was openly proclaimed. Such were the slogans of the French revolution, the English revolution. In the "Mongol" Empire reigned the principle of antiquity and nobility of the clans. Nobility was respected and opened the way to power, including the highest one. After the Reformation rebellion of the XVII century, money and wealth came to the fore. Nobility went into darkness, and in some places was even declared a vice.

Our assumption that the mediaeval Jews, or part of them, descended from the treasury employees of the Empire is confirmed by mediaeval sources. Let us quote the *History of the Middle Ages* by Professor Oskar Jaeger ([304]). He writes the following about King Wenceslaus of the XIV century: "According to one of the decisions of the Nuremberg Diet of 1390, the king ordered the Jews (it should not be forgotten that, according to the laws of the time, *the Jews and all their possessions were the property of the treasury of the Holy Roman Empire)* to repay all the mortgages and bonds that they had on hand.... The Jews had to obey the government order, and they did; but it goes without saying that a little later, after this financial turnover, things returned to the same state as before" ([304], v. 2, p. 449).

All clear. The imperial government ordered its treasury to forgive the debts of the knights. This was after a protracted war. The treasury forgives debts. But does not get poorer from this. After a while everything returns to its previous state. Having forgiven the debts of its soldiers, the Empire did not lose a dime.

The situation when a mediaeval knight demands money, and not from anyone, but from a Jew, has become a literary classic. Recall at least Pushkin's *The Miserly Knight.* The warrior is "for some reason" convinced that the Jew's money is his, the knight's money. At least he has his undeniable share in them. And the Jew assures him that "there is no more money." An ordinary conversation with an accountant, treasurer, who is trying with all his might to limit the issuance of cash. The knight insistently demands to pay the imperial salary due to him.

Characteristically, the persecution of the Jews in Western Europe began immediately after the collapse of the "Mongol" Empire. In the *Lutheran Chronograph of* 1680 we read that in 1615, "the ancient commonwealth between the countries was restored; the Jews were ordered to leave Wormatia" ([940], folio 424). Apparently, this refers to some kind of restriction in the rights or expulsion of the Jews in 1615, that is, immediately after the Great Strife. Here, the mention in passing of the *ancient commonwealth* of the countries of Western Europe is very curious. As we now understand, the commonwealth was an entry into a single "Mongol" = Great Empire.

After the collapse of the Empire, most of its officials and soldiers, including ordinary employees of the imperial treasury (Jews), were under suspicion in the new Western European reform society. Famous ghettos arose in Western Europe.

The question is why today it is believed that it was the Jews who wrote the Bible? As we now understand, this is not entirely true. Here we encounter terminological confusion typical of the Middle Ages. The biblical books are written by a variety of people. For example, the Old Testament was written mainly by the *bogoslavs* ("God glorifiers"; recall that this is how the word Jew is translated into Russian)—priests praising God, marching in the troops of the Horde-Atamania to conquer the world, the promised land in the XV century. Note that the word "Jew" used to mean simply "priest." This is a modification of the Greek word *"hiereus."* The word *hiereus* easily turns into the word *Hebrew.* Naturally, the Bible was written by the Horde priests, that is, Jews. Or "God glorifiers," that is, the Jews.

Until now, there are psychological traces of the fact that once it was Russia-Horde that was the imperial center, the metropolis of the Empire. In particular, the peoples of the Russian Empire are still "hard to tame," the spirit of the former liberty, the spirit of the "masters of the Empire" is still alive in them. Strong common sense, rather skeptical attitude towards written laws. The desire to "live according to the concepts," "like the ancestors." And this is natural—after all, the laws were written by the Empire for others, that is, for the conquered provinces. On the other hand, the Russian love of freedom is combined with a deep monarchical feeling, which also manifested itself in the XX century. In Russia, people are always ready to die for the czar, for an idea. In other civilized countries, people bow more easily to the law. Perhaps because they are the descendants of not only the conquerors = "Mongols," but also, to a large extent, the local subjugated population, which was forced at one time to obey the orders of the metropolis, that is, Russia-Horde and Atamania.

A natural question arises: how was the "Mongol" = Great Empire governed for no less than three hundred years, from the XIV to the XVI centuries? After all, if it covered such large areas, then how did Russia-Horde manage to mobilize so many warriors in order to colonize those vast regions? Simply put, where did so many soldiers come from? It is one thing to quickly conquer the territories. For this, in view of the weak population of many regions of Eurasia and America, relatively small but well-armed and trained detachments were often enough. But it is quite another thing to maintain order, control and educate the local population of entire continents for a long time. In addition, how was it possible to quickly transmit orders from the center of Russia-Horde to remote troops, administration, bankers, governors? After all, at that time there were no fast means of communication, such as telegraph, radio, telephone. So, how did the khans* czars rule over the gigantic territories of Eurasia, Africa, and America, "over which the sun never sets"?

These questions no longer relate to chronology, but to reconstruction, so the answers are largely hypothetical. Nevertheless, they are interesting because they help to overcome the psychological prejudices that sometimes interfere with the perception of the new history of the Empire. Let us say right away that the answers are simple and based on obvious considerations.

First, starting from the XV century, two coordinated ruling centers developed in the Great Empire. One was in Russia-Horde, also called Israel, the other was in Czar-Grad, the capital of Ottomania = Atamania. Atamania, apparently, was also called Judah, since its capital was the gospel Jerusalem = Czar-Grad = Troy. In addition, the entire "Mongol" Empire was sometimes called Israel or Judah, when it meant, respectively, the military aspects of its activities, or cult, religious ones. At the same time, Russia-Horde mainly controlled Western Europe and Asia, and Ottomania = Atamania—the Mediterranean, the Middle East and Africa. America, colonized at the end of the XV century, was under the joint control of Russia-Horde and Ottomania=Atamania. Such a distribution of zones of influence simplified the task of managing vast colonies.

Secondly, an important cementing factor was the common Christian faith, widely spread by the Horde Empire = Israel throughout the world. "Mongol" missionaries, who marched with the Israeli troops of the Crusaders = the Horde, then created numerous branches of the Catholic Orthodox Church in the colonized territories, which ensured the spiritual unity of the population of the Empire. Religious community is one of those cornerstones on which imperial power was based for several hundred years. The unified Christian church performed an important state function. That is why the Western European rebels of the Reformation of the XVI-XVII century dealt the first blow precisely to Orthodoxy in order to split the Empire (q.v. in CHRON6, Chapter 9). The success of the "progressive religious reform" helped to divide "Mongolia" into pieces, each of which "got" now, as it were, "its own new religion": Protestantism, Catholicism, Islam, and so on.

Thirdly, at the foundation of the Empire lay its professional military organization, that is, the Horde = "Raty." One should not think that in every city or settlement of the "Mongol" Empire, from China and Europe to Africa and America, there was necessarily a military garrison of Horde-Cossacks. There was no need for that. Most likely, small but well-armed and trained military contingents were concentrated only in some of the most significant centers, from where from time to time they carried out their campaigns to remote areas to collect tribute or for punitive actions. From a psychological and educational point of view, it is precisely this form of government, when professional troops appear only occasionally but carry out the necessary measures quickly, clearly, publicly, and harshly, that is especially effective. An important component of government in that era was the fear of subjects before the central distant power. It is clear that the constant presence of the military Horde detachment in each settlement is not at all necessary. There simply would not be enough professional soldiers and weapons for this. At the same time, the rulers were well aware that a distant and seemingly invisible, but inevitable threat is often more effective than the constant quartering of troops in front of the population. No wonder they say that fear has big eyes. The constant expectation is more terrifying than the actual appearance of the army. It is clear that the power, surrounded by a mystery, half-covered with a touch of mystery, causes special respect.

On the contrary, close contact with the troops, all the time living right there, next to ordinary residents, creates an addictive effect that is harmful to the authorities. The townsfolk cease to be afraid and understand that the military are the same people, with their own shortcomings and, as it were, not so powerful. Fear goes away, replaced by a calm and even dismissive attitude. The disappearance of fear leads to the loss of obedience to the central authority. That is why the Horde's practice of relatively rare but regular raids of small professional garrisons across remote territories of the Empire was much more competent in order to restore order, collect tribute, and also the necessary intimidation. A few troops suddenly appeared, administered a quick trial, punished the guilty, sometimes cruelly. And soon, just as suddenly, they disappeared, leaving behind fear and legends. They grew, passed on to children, creating an aura of mystery and power of the distant "Mongol" center. Literally such a picture is drawn to us by the "ancient" Russian chronicles, reporting on "raids of detachments of bad Tatars" from which cities and villages suffered. Later interpreters like Karamzin presented us with the usual Horde raids to collect tribute and check imperial structures in this distorted way. It should be noted that the descendants of the Horde conquerors formed the backbone of the nobility that developed locally, for example, in Western Europe, in Japan, in China (q.v. in CHRON 5, Chapter 12:12).

Fourthly, the stability of the Empire was based on the overwhelming military superiority of the Horde, which developed in the XIV century and provided the very possibility of such a grandiose colonization of the world, the like of which has never happened before. Probably at the very beginning of the XIV century, in Russia-Horde, the industrial production of iron and gunpowder was opened, which created firearms, including cannons. The second factor was the Cossack cavalry, which grew up in the endless steppes of Russia-Horde. Apparently, there was nothing comparable outside of Russia. Light and heavy "Mongol" cavalry, armed with muskets and accompanied by artillery, actually met no resistance. As we already know from the example of the capture of Czar-Grad, that is, the Old Testament Jericho, in 1453 (q.v. in CHRON6, Chapter 5:3), if a city resisted too stubbornly, heavy artillery was used against it, which broke any stone walls. However, it must be assumed that in most cases a mere demonstration of power was enough to root out attempts at possible disobedience. All this ensured the sustainable management of the colonized territories.

The speed of transmission of military and administrative orders was limited, of course, by the transport capabilities of those times. But, firstly, as the chronicles tell us, the Horde created a fairly effective network of roads and equestrian communications along them (q.v. in CHRON4, Introduction). Secondly, the main task of the "Mongol" governors from America to China was to ensure order, collect tribute and send some part of it to the mother country. All such functions did not need petty regulation from the center and were fully assimilated by the local administration without being reinforced daily by orders from Moscow or Czar-Grad. Messengers were sent on larger and more extraordinary matters. On these special occasions, the couriers must have moved quickly.

As we have already noted, another factor in the stability of the Empire in the XIV-XVI centuries was the reasonable distribution of economic functions between its various regions. Some built ships, others developed agriculture, others developed the arts and sciences, and so on. Mutual exchange of products of labor was organized. Everything went into a common imperial cauldron. Each area was interested in the sustainability of such a mechanism. Then, after the split of the Empire, such a narrow specialization led to additional problems and wars, when in the XVII-XVIII centuries the legacy of the Empire was greedily divided.

11

FALSIFICATION OF HISTORY IN THE XVII-XVIII CENTURY

The data obtained show that the current view of world and Russian history, which was established in the XVII-XVIII century, is generally incorrect. In particular, the role of the Russian-Horde Empire of the pre-Romanovian era on the world stage is greatly distorted.

Despite the fact that some ideas have already been outlined by us earlier, we will return to them again because of their importance.

* * *

In the XVI century, the Empire was a fairly rigidly centralized state. Governors-rulers who were subordinate to the Emperor, the Czar-Khan, who was in the center of Russia sat on the ground. Eurasia, and even America of that time, these are the provinces of the Empire, ruled by governors. In particular, the sovereigns of Europe were vassals of the Russian Czar-Khan. It was him that they at that time called the *Emperor*. There was only one emperor in the unified Empire. Noticeable traces of such a subordinate position have been preserved in the Western European chronicles even to this day, despite many years of diligent purge. Therefore, some modern scholars are forced to declare that, for example, "the Western European nobility of the XVI century was seized with general madness" (q.v. in CHRON6, Chapter 9:11). Actually they are not crazy. They just lived in a completely different political world than they think today.

The nobility and the nobility of Europe at that time still consisted largely of the conquerors—the Slavs who came here in the XIII-XIV century. Some areas of Western Europe still have a significant Slavic population. Even in the XVII century, it was well remembered that many lands, for example in Germany, were not so long ago densely populated by Slavs. The same applies to Italy and some other European countries.

* * *

In the second half of the XVI century, a rebellion broke out in Germany against the imperial = Russian-Ataman power. At first it was an uprising of some Western European imperial governors who wished to secede from the Empire and acquire political and military independence. Then the rebellion grew. Germany, saturated with Cossack-Horde troops, turned out to be the focus of the rebellion of the rulers-princes against the power of the distant Emperor = the Russian Czar-Khan. The uprising is known today from the history books as the Reformation. Western European rebels from the ruling class of the Empire had strong support at the imperial court. Many liked the idea of destroying the Empire and becoming independent rulers. The preparation of the punitive campaign of Russia-Horde to the West caused panic in Europe. In the capital of the Horde, a palace coup, a conspiracy is organized. Supporters of the division of the Empire manage to disrupt the punitive campaign to the West. In the story familiar today, written in the XVII-XVIII century, it is depicted as an allegedly local conflict, the Russian-Livonian War. Taking advantage of the weakness of the Russian czar-khan, it is possible to organize on his behalf the defeat of the leadership of the Russian-Horde troops. This is the era of Oprichnina = Purim, known in Russian history. In the Bible—the famous story of Esther, who organized a coup in the court of king Artaxerxes. The struggle of supporters and opponents of the unity of the Empire, that is, the Russian-Horde and pro-Western parties, lasted with varying success for several decades, in the second half of the XVI—early XVII centuries. It ended with the victory of the pro-Western party and the split of the Empire.

* * *

At the beginning of the XVII century, the Great Empire splits into pieces. The Russian-Horde royal dynasty was completely exterminated. This is described in the Bible as Esther's conspiracy and coup. The supporters of the division of the Empire won. In Moscow, the Romanovs came to power—the henchmen of the victorious German princes. As a result of the division of the Empire, the Romanovs got a piece of the territory around the former imperial capital. In other areas, other rulers reigned.

Some areas of the Empire resisted the split for a long time and tried to restore their former unity. Siberia, the Far East, and part of America, were controlled by the Horde until the middle of the XVIII century. In the West, conservative imperial tendencies were especially strong in Spain and England. For example, the Spanish Philip II and the Duke of Alba (Alvarez—that is, Alba-Rus, or Belo-Rus) sought to suppress the rebellion of the Reformation (see their old portraits in fig. 1.52 and 1.53). But after the split of the Empire, new rules of the game were quickly imposed on them. In the East of the Empire, where there was no rebellion, the former regions of the Empire took a hostile position towards the West and the Romanovs. Those were Siberia, the Far East, China, Japan, Turkey, Iran.

* * *

There were attempts to restore the Empire. The most famous of them was the war of Stepan Razin with the

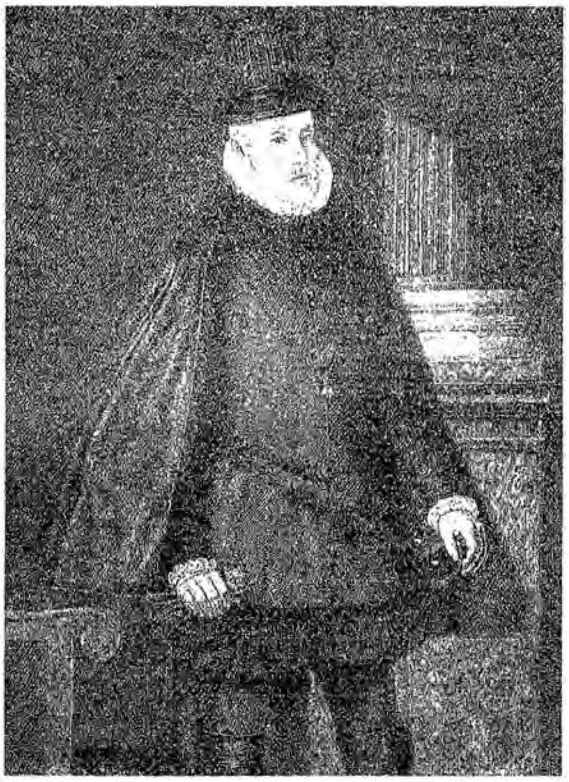


Fig. 1.52. Philip II, King of Spain, aged 71. Apparently, he fought with all his might for the preservation of the "Mongol" Empire. Painting by Anthony Moreau. The original is in the Escurial Library, in Madrid. Taken from [304], v. 3, p. 229.

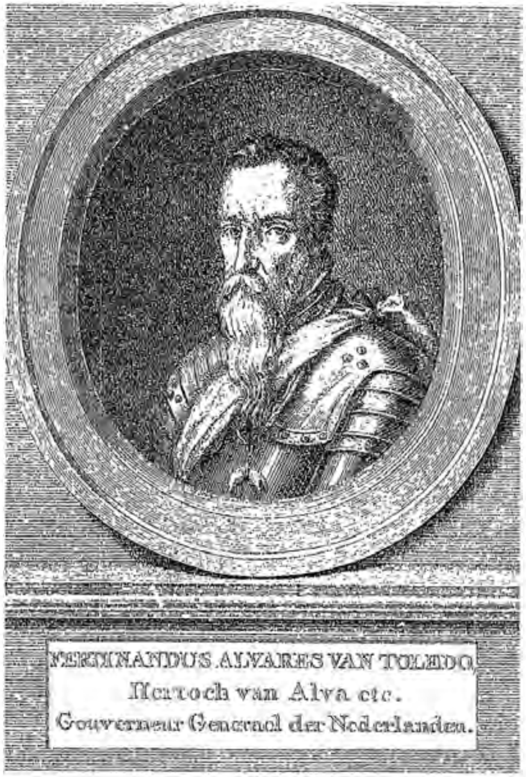

FERDINANDUS ALVARES VAN TOLEDO,
Hertoch van Alva etc.
Gouverneur Generael der Nederlanden.

Fig. 1.53. Ancient portrait of the Duke of Alba, Ferdinand Alvarez van Toledo. Apparently, he was a staunch supporter of the "Mongol" Empire. After the engraving by Arnold Houbraken. Taken from [304], v. 3, p. 143.

Romanovs, and in the middle of the XVIII century—the war of "Pugachev" with the Romanovs. Razin was the warlord of the last representatives of the former dynasty, who had established themselves in the south of Russia. A little-known fact: the most reliable troops of the Romanovs in the war with Razin consisted of Western Europeans, mostly Germans. After the defeat of Razin, the split of the Empire deepened, but this did not remove the tension between the West and the East. The strongest imperial sentiments were in Ottomania = Atamania. By the end of the XVII century, restorative moods were also emerging in Moscow—the young Peter I. In this situation, Western Europe tried to drive a wedge between its former allies—Russia and Turkey. It was possible to pit them for several hundred years. A series of insane Russian-Turkish wars began, in which the metropolis of the former Empire was exhausting its forces. The former provinces were left to fend for themselves.

The last attempt to restore the Empire was made in the XVIII century. Until that time, there was still a huge Horde state called Muscovite Tartaria. According to the *British Encyclopedia* of 1771, it was the largest state in the world ([1118], v. 2, p. 682-684). It was drawn on world maps until the XVIII century. In 1773, the Horde troops led by "Pugachev" moved to Romanovian Russia. A difficult war broke out, which today is presented to us as a "peasant revolt." In 1775, the Romanovs' army, led by Alexander Suvorov, defeated Pugachev. The last attempt of the Horde to restore the Empire failed. A feverish division of Muscovite Tartaria and Independent Tartaria begins. The Romanovian troops enter Siberia from the west. At the same time, the troops of the United States invade the northwestern half of the American continent, previously controlled by the Horde.

The victory over Russia at the beginning of the XVII century, and finally in the XVIII century, was secured, on the one hand, politically—by forcible enthronement of the Romanov dynasty, proteges of the victorious side. And on the other hand, ideologically—the creation and implementation of a false version of history. Chronology became the most important technical tool in this case. Distorted history created a sense of loss, the absence of a national idea in Russian society of the XVII-XVIII century.

The relationship between Russia and Western Europe has changed significantly. Western Europe, as the victorious side, began to assert its ideological primacy over the rest of the former Empire. The main goal of such activities was the destruction of the historical memory of the “Mongol” = Great Empire. Apparently, because Europe previously occupied a subordinate position in the Empire. A systematic and lengthy rewriting of history began in the West. Russian history was distorted even under the first Romanovs. Its final version was compiled by German historians already in the XVIII century—Miller, Schlözer, Bayer. Documents of the “Mongol” Empire were searched for and destroyed. For this purpose, Indexes of Forbidden Books were published. The population, under fear of persecution, was ordered to hand over all such books to the appropriate committees. After that, the collected books were burned. These famous book fires were later declared “burnings of heretical books” and were retroactively attributed to the Imperial Inquisition. In fig. 1.54 and 1.55 we present ancient images of such mass destruction of books.

Figure 1.56 shows a painting by Cesare Nebbia and Giovanni Guerra, allegedly of 1585-1590. According to commentators, this depicts an “antique” story from the history of “ancient” Rome. The Cumaean Sibyl publicly burns six of the nine books of prophecy ([1374], p. 36). Historians offer the following “explanation.” Say, the Roman kingTarquinius the Proud wanted to buy books, but did not agree to give them the price that the Sibyl insisted on. Then she decided to burn the books ([1374], p. 36). But why? Why, for example, not take them back to the library, waiting for the moment when the king gets rich and gives the required price? The “explanation” of historians leaves a feeling of tension and artificiality. Most likely, everything is much simpler. Here one of the typical scenes of the Reformation era is symbolically shown, when all over Western Europe publicly, in the squares, they burned the imperial “Mongol” books declared very bad. Destroyed the history of the Empire. There was no haggling about the price. It wasn’t about the money.

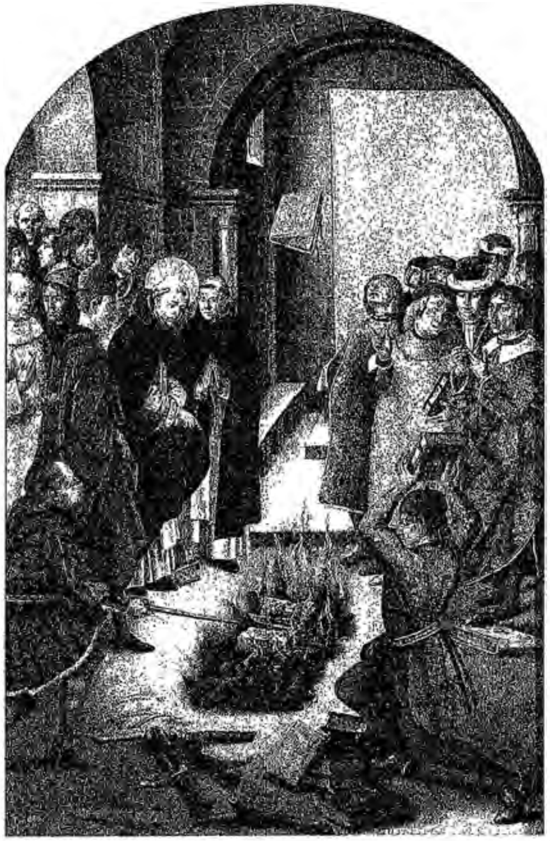


Fig. 1.54. “Burning of Heretical Books.” Ancient painting by Pedro Berruguete. This is how the reformers burned the books of the “Mongol” Empire. Taken from [330], v. 3, insert between pages 280-281.

To support the version of Scaliger-Petavius in Western Europe, a “scientific historical school” was created, which brought all the documents that fell into its field of vision into line with the new version. After the bulk of the conflicting documents were destroyed or edited, the “strange” documents that pop up from time to

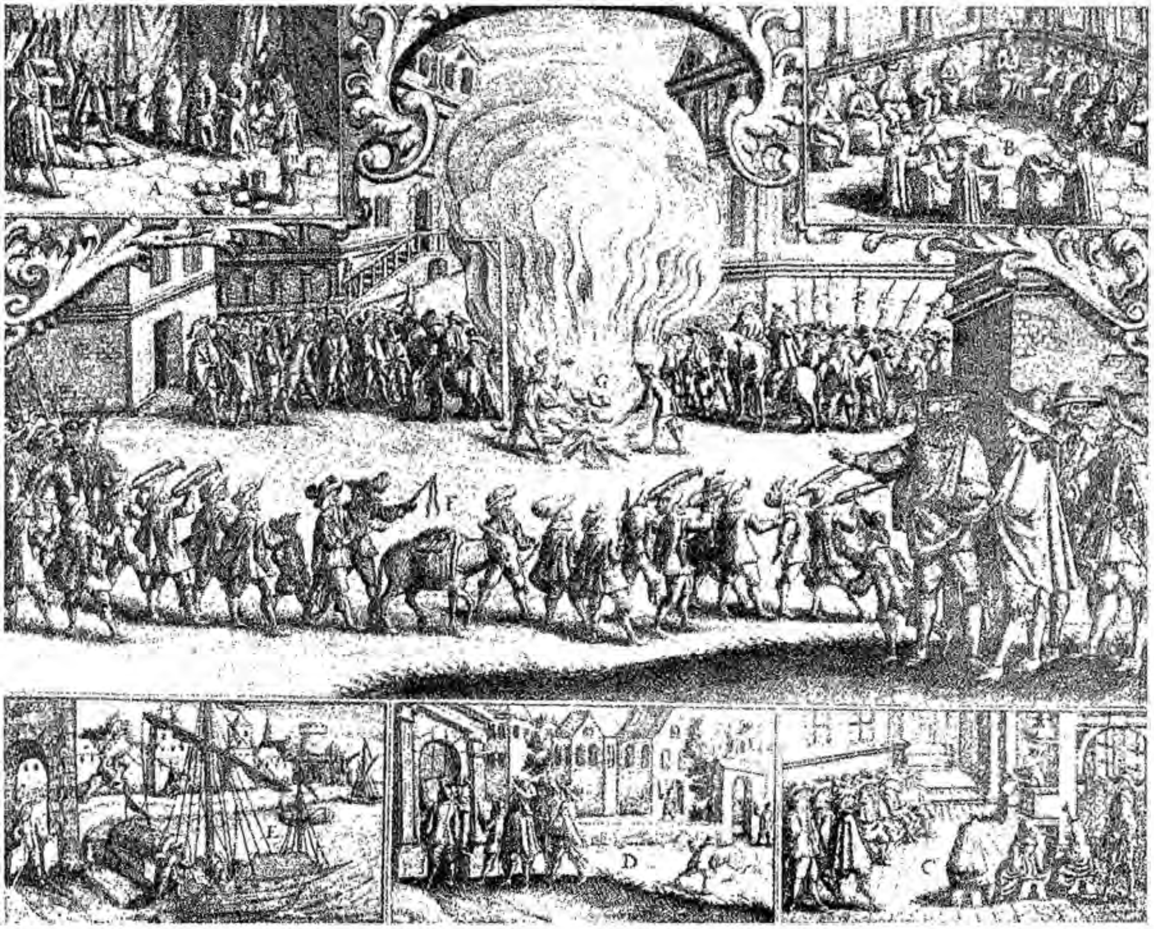


Fig. 1.55. “Burning of Heretical Books? Antique engraving. This is how lhey destroyed the memory of the “Mongol” Empire. Taken from [330], v. 2, insert between pp. 252-253.

time began to be explained by “mediaeval ignorance.” Until now, the main body of documents on which the modern historical version is based are Western European texts. As we found out, all of them went through a tendentious edition of the XVII-XVIII century, which is often hidden. On the other hand, the old Russian, Turkic and Arabic primary sources still occupy only an auxiliary, secondary position in historical science. They allegedly have “a lot of nonsense.” We are told that they must be handled with care. In fact, these texts are simply not as carefully edited.

The purpose of “correcting history” was, first of all, to prevent the restoration of the former “Mongol” Empire. People had to forget where its center was. They said that the center of the Roman Empire was “ancient” Italy. That is, the metropolis was moved (on paper) to Western Europe. After that, all attempts to expand the borders of the Russian kingdom—-which were often based on a subconscious desire to restore the former Empire—began to look like “Russian aggression” or “Turkish aggression.” Imposing on the enemy profitable false ideas is a very effective technique.

In practice, the distortion of history was carried out as follows. They came up with an artificial “ancient chronology,” according to which many historical documents that told about the XIII-XVI centu-

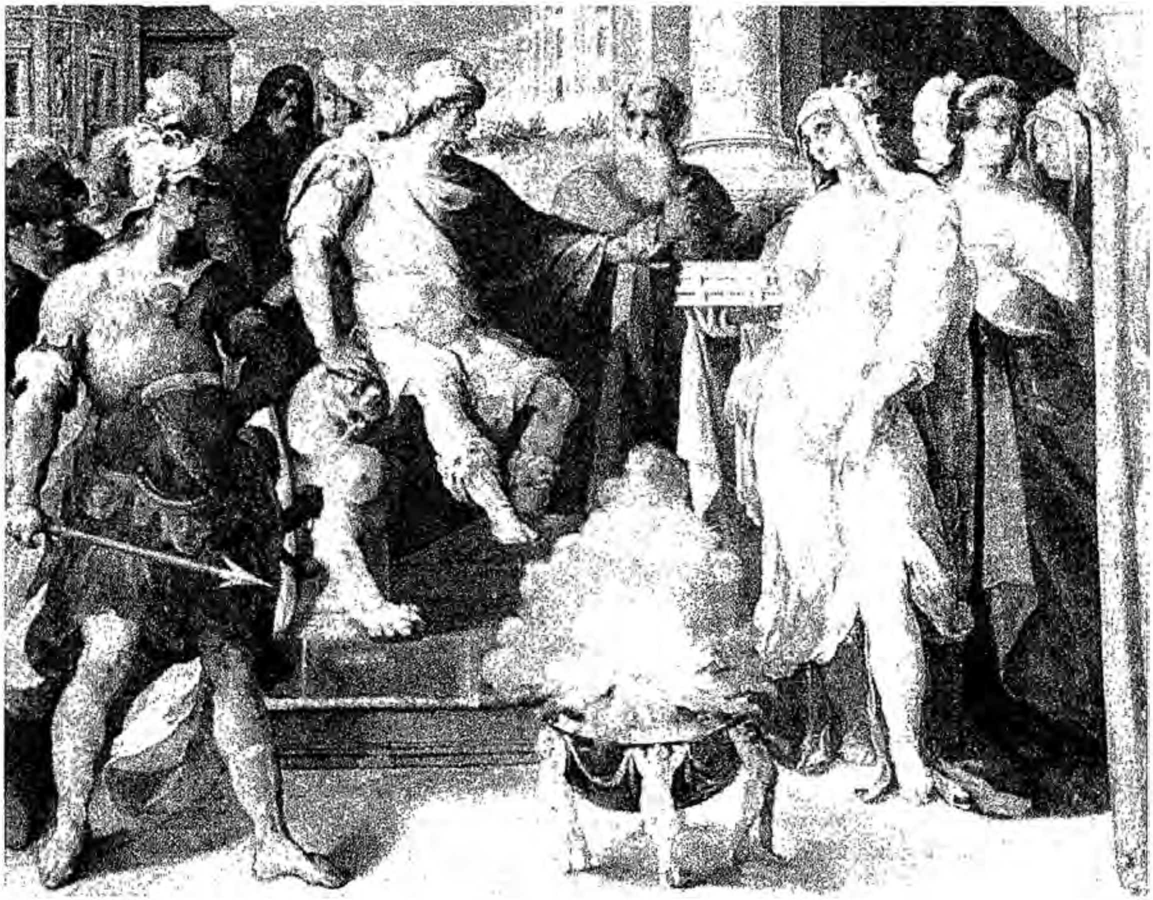


Fig. 1.56. The Cumaean Sibyl burns six of the nine books of prophecies ([1374], p. 36). Painting by Cesare Nebbia and Giovanni Guerra, allegedly of 1585-1590. Most likely, one of the typical scenes of the Reformation era is symbolically shown here, when imperial "Mongol" books that became objectionable were burned all over Western Europe. Taken from [1374], p.36.

ries and the Great Empire were thrown into the deep past. This is how the phantom "ancient" great Slavic conquest appeared, allegedly from the IV-V century. This is the so-called great migration of peoples, the conquest of "ancient" Egypt by the Hyksos supposedly long before the "new era" The artificially stretched chronology gave rise in the distant past to phantom reflections of events that actually took place in the XII-XVI centuries. *All activities to write a false "correct history" actually was a state all-European program, which explains the significant consistency of actions of historians of different countries of Western Europe and historians of the Romanov era.*

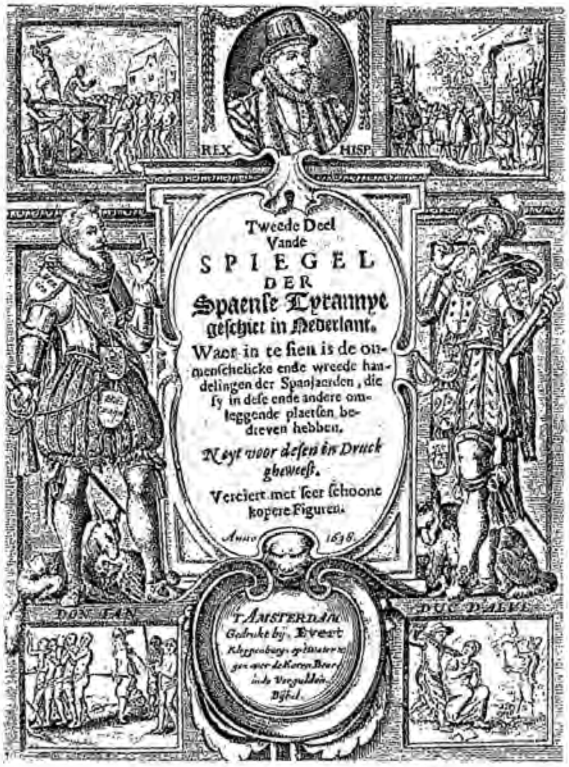
The reformers worked most carefully on the history of the XV-XVI century. For obvious reasons, this is the heyday of the "Mongol" Empire. The memory of which is now ruthlessly destroyed. There is almost nothing left of the true history of that era on the pages of the Scaligerian textbook. The vacated empty space had to be filled urgently. The filling took place in the offices of historians of the XVII-XVIII century. Therefore, it is not surprising that the era of the XV-XVI century is largely populated by phantom reflections of events that descended from the XVII century. Any falsifier consciously or unconsciously uses images from the reality around him. Books supposedly from the XVI century were printed or reprinted in the XVII or XVIII century. Moreover, on books printed in the

XVII-XVIII century, false dates of the XVI or even XV century were deliberately affixed. Vivid examples of this kind with the Bibles are given in CHRON6 and CHRON7. Another no less striking example is Ptolemy's *Almagest,* as well as his *Geography* (q.v. in CHRON7, Chapter 15). Genuine books and manuscripts of the XV-XVI century were searched for and destroyed. Apparently, many of the original books of the XV-XVI century bore a fairly clear "imperial stamp." For example, a dedication to the Russian Emperor Khan, or something like that. Naturally, in the reprints of the XVII-XVIII century, all this was removed. And a significant revision of the text was carried out in everything related to the former imperial history.

The history of Western Europe was presented in this way. The Russian-Horde Khan was declared exclusively Western European "Austrian Emperor Habsburg." Thus, many deeds of the entire Great Empire were automatically attributed only to Western Europe. In fact, in the XIV-XVI centuries, only the governors of the Russian-Horde Czar-Khan were sitting here. It should be noted that major historical facts—-for example, the presence of the Emperor in Europe, the former unity of Europe under the rule of the Emperor, the strong Slavic presence in Europe, etc.—remained on the pages of Western European and Romanov textbooks. But their coverage was significantly distorted.

The Western European rulers of the XVI century, who remained true to the idea of a "Mongol" = Great Empire, were declared reactionaries and bad people in general. For example, the already mentioned Duke of Alba (Fernando Álvarez de Toledo, 1507-1582), "Spanish commander, ruler of the Netherlands" ([797], p. 44), starting from the XVII century, is regarded by historians, mainly like a monster "drowned in the blood of the progressive liberation movement." This Dyak Belo-Rus,—whose name was later pronounced as Duke Alba-Rus, that is, the Duke of Alva-Rez—was, apparently, one of the generals and governors of the Empire who fought the rebellion of the Reformation (see his portrait in fig. 1.53).

In fig. 1.57 we present the title page of a book under the loud title "*The Mirror of* SPANISH TYRANNY," first published supposedly in 1596. The Duke of Alba and Don Juan of Austria are depicted as the main tyrants who "ferociously suppressed progress." Above them, the reforming publishers of the XVI century placed a portrait of the "very bad king" Philip II. The book apparently played the role of an important textbook for educating Western Europeans of the XVI-XVII century in the right spirit. On the title page, in its four corners, it is intelligibly drawn how exactly these very bad rulers tormented the good Western Europeans. The book was republished at least in 1620 and in 1638 ([330], v. 3).



Tweede Deel
Vande
SPIEGEL
DER
Spaenſe Tyrannye
geſchiet in Nederlant.
Waer in te ſien is de on-
menſchelicke ende wreede han-
delingen der Spanjaerden, die
ſy in deſe ende andere om-
leggende plaetſen be-
dreven hebben.
Noyt voor deſen in Druck
gheweeſt.
Verciert met ſeer ſchoone
kopere Figuren.
Anno 1638.

T'AMSTERDAM
Gedruckt by Evert

Fig. 1.57. The title page of the propaganda book *The Mirror of Spanish Tyranny,* published for the first time allegedly in 1596. The "tyrants who suppressed the progressive Reformation" are depicted. Namely, the Spanish King Philip II, Don Juan of Austria (here called Don Ian) and the Duke of Alba (here called Due d'Alve). So the Western European rebels-reformers "sticked labels" to those who sought to suppress the rebellion. Taken from [330], v. 3, insert between pp. 280-281.

In fig. 1.58, we present an old portrait of the famous commander Don Juan of Austria. His name probably meant the Don Khan of the Eastern Kingdom. Don Juan is the half-brother of King Philip II, who "acquired European fame in his youth" ([304], v. 3, p. 148). By the way, on his coat of arms we see

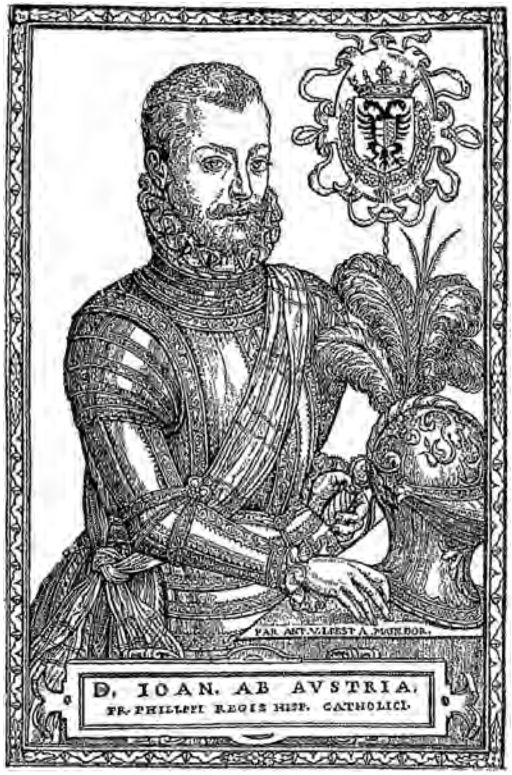

PAR ANT. V. LEEST A. MOKDOR.
D. IOAN. AB AVSTRIA.
FR. PHILLIPPI REGIS HISP. CATHOLICI.

Fig. 1.58. Woodcut allegedly from the XVI century depicting Don Juan of Austria. That is, apparently, the Don Khan of the Eastern Kingdom. Taken from [304], v. 3, p. 148. See also [330], v. 3, insert between pp. 152-153.

the Russian-Horde double-headed eagle. As we now understand, it could not be otherwise.

And here is what a modern encyclopedia says through the mouths of historians about the Spanish king Philip II (1527-1598): "His policy contributed to the strengthening of Spanish *absolutism. Intensified the oppression in the Netherlands. Supported the Inquisition"* ([797], p. 1406). In general, a very bad ruler (q.v. in fig. 1.59). A heartless oppressor.

Let us ask ourselves: how do we know the works of "ancient" writers? Let us use the detailed review compiled by Professor Vasily Bolotov in his *Lectures on the History of the Ancient Church* ([83]). Formally, Vasily Bolotov refers only to sources relating to the history of the church. But the vast majority of "ancient" and mediaeval texts had something to do with the church and church history. Moreover, the Scaligerian version of history accepted today is primarily built on church sources ([72], [76]).

In the history of printed editions of "ancient" sources, it is noteworthy that from the very beginning they were not scattered and random. As it should be in the natural course of events, when, with the development of printing, certain books that were previously copied are now being printed. Indeed. In one place, someone has to print one book. Elsewhere and a different publisher is independently printing a different book. And so on. And only then, over time, systematizers appear, collecting individual printed books, and on their basis publishing/imdamentaZ *multi-volume collections.* On the contrary, if ancient history is deliberately falsified—and in connection with this, old texts are edited or forged—then the picture of printed publications is most likely the opposite. That is, multi-volume collections of "correct books" will be published immediately. Moreover, they will be published not chaotically, but concentratedly, in one or two centers. Each center specializes in one particular direction. To make it easier to control falsification. And then, on the basis of such officially approved codes, already scattered publications will appear, reprinting certain books allowed by the censorship.

It is the second picture that we observe in the editions of "ancient" texts in the XVII-XIX centuries ([83]). That is, as it is now becoming clear, we see an organized falsification. For example, Vasily Bolotov reports that "the works of the holy fathers and church writers/rom *the very beginning was coming out in the form of many volumes"* ([83], v. 1, p. 118). In the middle of the XIX century, the *Patrology* of the French Abbé Migne (Jacques Paul Migne) was published, consisting of several hundred volumes. Namely, 221 volumes of Latin writers and 161 volumes of Greek ([83], v. 1, p. 119). Since then, that is, since the middle of the XIX century, all researchers have mainly used Migne's edition, since manuscripts and earlier editions, as a rule, are inaccessible or "inconvenient" ([83], v. 1, p. 119).

A logical question arises: what sources did Abbot Migne use for his *Patrology*? And here a very interesting circumstance emerges. It turns out that Ming simply republished the Benedictine editions of the XVII-XVIII century, made by the Benedictine order ([83], v. 1, p. 120). Reissued in a more convenient, modern format. Vasily Bolotov writes: "If one determines the value of Migne's *Patrology,* then this value lies primarily in its practicality and ease of use. Migne freed the world from the folios of the Benedictine monks, which were very inconvenient to use, among other things, due to the hugeness of the format. He usually took the best Benedictine edition ... when necessary, patristic works published by later scholars, missing among the Benedictines, were added" ([83], v. 1, p. 120).

Consequently, the *primary source* is actually not Migne's edition, but the Benedictine edition. Migne simply reprinted it. But the Benedictines did not just reprint old manuscripts. It is known that *they significantly edited them.* So, for example, "if the Holy Father cited a passage of Holy Scripture *not according* to the Vatican lists, the Benedictines considered such a passage to be a typo and *quietly corrected it* either according to the Sistine edition of the Bible (in the writings of the Greek Fathers) or according to the Vulgate (in the works of the Latin Fathers)" ([83], v. 1, p. 121).

So, in the XVII-XVIII centuries in the same center, and only in it, namely, the Benedictines, all the works of the Church Fathers were substantially edited and published. In particular, the Benedictines checked all quotations from the Bible. And when the quotations disagreed with the modern Bible, they "corrected them." It is not surprising that when we open any edition of an old text that quotes from the Bible today, we find that the quotations fit perfectly with the modern biblical canon. And we begin to think that the canon existed in this form for a very, very long time. Since it is so correctly quoted by the "ancient" authors. *But this is really a fake.* Because we are not reading the original old text, but its processing by the Benedictine monks. If not in general a fake of the XVII-XIX centuries. And this applies not to one or two, but to thousands of old texts. The sheer number of volumes published by Migne "on the Benedictines"—and there are almost 400 such volumes!—shows the scope of "activity"

If the production of the works of the Holy Fathers was entrusted to the Benedictines, then, say, the publication of hagiographic monuments—that is, the biographies of the saints—was entrusted to the Jesuit order of the Bollandists. These are "the Flemish Jesuits, headed by Bolland, who died in 1665" ([83], v. 1, p. 136). From 1643 to 1794, 53 volumes *of Lives* were published ([83], v. 1, p. 137). Covering the months from January to mid-October. That is, almost the entire year over which the lives of the saints are distributed. This monopolistic "historical activity" was interrupted by the French Revolution of 1794 ([83], v. 1, p. 137). That is, a complete monopoly of one center was also established in this church-historical direction.

Fig. 1. 59. Philip II, King of Spain. A copy of a Peter Paul Rubens' painting from the Del Prado Museum in Madrid. Taken from [304], v. 3, p. 131.

As we can see, "making the right story" was entrusted to several departments at once. One majored in church history. The other is in biographies. And so on. It must be assumed that from time to time joint meetings of the "historical departments" were held, where their work was coordinated. Further instructions were given.

And in the most critical cases, the leaders of the "historical project" themselves worked. For example, the *Chronicle* of Eusebius Pamphilus, for which "the Greeks, *as usual, lost* the Greek original" ([83], v. 1, p. 145), was "restored" personally by Scaliger. True, historians today say that Scaliger was only "trying to restore" the *Chronicle.* And he supposedly did nothing. So, they say, and quit. But then, in 1787, the *Chronicle* of Eusebius was nevertheless "found." In Armenian translation. That is, they found it almost a hundred years after Scaliger "tried to restore" the text of Eusebius Pamphilus. Most likely, in 1787 they found a text written personally by Scaliger. And they immediately declared it the "genuine" *Chronicle* of Eusebius Pamphilus. Suspicions of forgery are intensified by the very appearance of the "found" *Chronicle.* It was written as if on parchment, that is, on material that was highly valued due to its high cost. At the same time, the chronological tables of "Eusebius Pamphilus" look exactly the same as the tables published by the Scaliger school in the XVII-XVIII century. Pages drawn in many vertical columns. Each of which is dedicated to the chronology of a particular country or some specific "stream of events." Moreover, almost all the space on the parchment remained, it turns out, *empty.* Since little was known about the events. Bolotov is rightly surprised: "This form significantly increased the value of the work, because it left a lot of free space, which was very noticeable given the high cost of parchment" ([83], v. 1, p. 144). As Bolotov further notes, ordinary scribes are unlikely to be able to correctly copy the text in this form for allegedly six hundred years ([83], v. 1, p. 145). All clear. This form of tables appeared only in the era of printed publications, that is, in the era of Scaliger, in the XVII century. And the original *Chronicle* of Eusebius Pamphilus—which, perhaps, existed in some form, but, of course, not in this form—was apparently destroyed. And instead they offer a fake of the XVII century.

This "activity" is by no means harmless. As Bolotov informs further, "About *three-quarters of the dates which historians have for the appropriate period of time are their origin from the* CHRONICLE *of Eusebius'* ([83], v. 1, p. 151). That is, as we understand it, they are based on the datings proposed by Scaliger in the XVII century. Since there are no justifications for these dates in fact. As "justifications" we are offered, most likely, a forged text "found" in the XVIII century.

Let's note the following message of Bolotov: "Ancient editions were *undertaken frequently* so that ancient manuscripts *very frequently disappeared"* ([83], v. 1, p. 129).

* * *

Now the history of the new time is presented in a different way. First of all, the history of Russia and Turkey. The ideological device used against them becomes clear. Without the distortion of history, the victory of the Western European rebellion of the Reformation would not have been final. If history had not been distorted, sooner or later the idea of restoring the Empire would have arisen in Russia and Turkey. To prevent this, with the help of a skillfully developed and implemented ideological device—a false historical and chronological version—Russian troops were thrown into the war with Turkey. What ensured the security of Western Europe.

In the areas of the Empire that became independent, over time, memories became more and more vague and sometimes they were already perceived as memories of "one's own, local Empire." The Arabs began to think that they remember their Arab Empire. The Germans—-about their Holy Empire of the German nation. The Chinese—about their Celestial Empire. And so on. All these "own" Empires were, allegedly, completely different, existing in different eras. So one Great Empire turned (on paper) into many local Empires. Also Great.

* * *

History and chronology have become a powerful ideological weapon of long-term impact, successfully used against Russia and Turkey. It gave false guidelines, made it impossible to resist, changed the system of values, introduced inferiority complexes. In the XVII century, an attempt was made to divide Russia-Horde into many small states. But then many of them still merged around the former center. The Russian Empire of the Romanovs arose. Starting from the XVII-XVIII century, the idea of the cultural superiority of Western Europe over Russia and Turkey was introduced. For example, the German historians of the end of the XIX century, the authors of the multi-volume work *The History of Mankind* ([336]), in the chapter under the eloquent title "Russian Hostility to Civilization," quite frankly write the following: "The mistake of the people [Russian.—-*Auth.]* was that they were used to non-culture, recognized it as their *national peculiarity,* and ceased to understand the price of culture.... Russia, which should have a hundred higher schools, does not want to do anything for itself and deliberately keeps the population in ignorance. Foreigners who come to Russia look down on the Russian people because of their cultural backwardness. ... The Russian people are poor, *and always have been,* because they were ignorant.... Russia urgently needs another Peter the Great, which could forcefully *tear it from the darkness.* ... Russia, because of its *hostility to culture,* has made itself more than one bitter enemy" ([336], v. 5, p. 599-601).

Pan-Turkism has deep roots in the same "Mongol" = Great Empire. These are the memories of the Turkic-speaking peoples that once-—however, not so long ago—they were part of a single Empire. According to the new chronology, the Turks left the territory of Russia-Horde and, on the wave of the "Mongol" conquest, settled in Eurasia. In Russia the Turkic, Tatar language was much more widespread than today, but the Romanovs strongly suppressed it. Despite this, many Turkic-speaking peoples still remain in Russia.

Sometimes they ask the question—where does Russia belong: to Europe or to Asia? To the East or to the West? A new look allows you to understand the roots of the problem. Both Europe and Asia were once conquered precisely from Russia-Horde. Therefore, many "purely Eastern" customs are simply forgotten old Russian-Horde customs. Both Europe and Asia were regions of the Russian-Ataman "Mongol" Empire. The population of the provinces to a large extent—and especially the local nobility—consisted of the descendants of the Russian-Horde conquerors of the XIII-XIV centuries. In the XIV-XVI centuries, Russia successfully oriented itself both to the West and to the East. In the era of the XIV-XV centuries, trade between East and West was organized, which took place in Russia. Duties from it went to the treasury of the Empire. Such was the indirect, mild way of levying taxes on the territory of the entire Empire. This is one example of how Russia skillfully used its geographical position between East and West and its influence on them. In the historical sense, Russia is neither the East nor the West. Russia has its own history, which is very different from the history of its neighbors. Being together with Atamania for a long time the ruler of Eurasia and a large part of America, she had close relations with both the East and the West, not giving preference to one side. No wonder the Russian coat of arms has always been a double-headed eagle. He looked both to the East and to the West.

The idea of religious wars arose in the era of the Reformation as a concept that destroys a single state. This was well understood by the ideologists of the split of the Empire in the XVI-XVII century and used "in practice." Separation from the "Mongol" Empire began to be preached, citing alleged religious differences. But the religious policy of the Empire in the period of its growth and prosperity was completely different. The principle of religious tolerance, non-interference of the state in the sphere of religious feelings, coexistence of churches reigned in the Empire. In the Czardom, several different branches of the originally united Christianity coexisted at once, each of which was under the patronage of the Czar-Khan. According to the new chronology, Christianity split into several branches relatively late, only in the XV-XVI century. But this did not lead to any religious wars in the Empire until the Reformation rebellion broke out at the end of the XVI and XVII centuries. Religious slogans were for the first time truly used to split the united state.

It turns out that Orthodoxy and Islam separated later than it is customary to think today. These two branches of the original single religion retained their commonality the longest. Numerous traces of the proximity of Islam and Orthodoxy in the XV-XVI centuries can be traced in many documents. Especially in Turkey and Iran. Contrasting Orthodoxy and Catholicism, on the one hand, and Islam, on the other, is a technique successfully used to pit Russia and Turkey in the XVII-XVIII century. Again, one of the forms of the struggle of the West with Russia-Horde and the East.

The role of language and culture in the history of the people. Let's take an example. As we now understand, the modern population of Germany is largely the descendants of the Slavic conquerors of the XIII-XIV century. Once they spoke Slavic, but today they speak another language. It is impossible to save a people by changing its language and culture. It will be a different people. And the further the new language and culture will be defended from the former, the more the new people will differ from the former: Such programs are implemented through the education of young people in schools.

After a long treatment of people all over the world with a distorted history, an image of an “aggressive Russia[5] has developed, which, thanks to its supposedly innate genetic malice, is constantly striving to expand its zone of influence throughout the world. Awareness of the correct history clarifies many accumulated misunderstandings. It becomes clear, for example, that historically the closest was the union of Russia and Turkey. Today this is forgotten. But, as follows from the new chronology, Pan-Slavism and Pan-Turkism are, in general, one and the same. Since the great Slavic conquest allegedly of the IV-V century and the great Turkic “Mongol” conquest of the XIII-XIV century is a Russian, Slavic-Turkic conquest that began from the banks of the Volga. From Vladimir-Suzdal Russia. In the former Russian-Horde Empire, Slavs and Turks always found a common language.

Further. Russia has a strong common past with China. In the era of the Great Empire, China was part of it. It separated only after the split of the Empire, already in the era of the Romanovs. The hostility of China to Romanov Russia in the era of the Manchus is explained by the fact that the Manchurian dynasty came out of Russia-Horde, was a fragment of the Russian-Horde dynasty. Then the Manchus assimilated in China (q.v. in CHRON5, Chapter 6).

Vague memories of the former Empire still live, in particular, among the peoples of Western Europe. This was vividly shown by the events of the XX century, when the idea of the ancient great Empire was exploited by various politicians. For example, in Germany and Italy. It turned out that this idea is close to a lot of people. In this case, the idea of the Empire was directed against Russia. But such an orientation essentially relied on false understanding of mediaeval history and chronology.

CHAPTER 2

"Ancient" Rome is a reflection of the Third Rome, that is, Russia-Horde of the XIII-XVI centuries

1.

THE CZAR-GRAD KINGDOM OF THE XI-XII CENTURY AND THE "MONGOL" = GREAT EMPIRE OF THE XIII-XVI CENTURIES ARE THE ORIGINALS OF ALL THE MAIN "ANCIENT KINGDOMS" OF THE SCALIGERIAN HISTORY

Our results allow us to understand what the history of Rome actually looked like. Recall that, according to the new chronology, the Scaligerian Roman history, starting from the founding of Rome allegedly in the VIII century B.C. and up to the XIII century A.D. is a phantom reflection of the history of the Habsburgs of the XIII-XVI centuries (see dynastic parallelisms in CHRONI, Chapter 6, and CHRON2, Chapter 5). Thus, the history of the Habsburgs is decisive for the entire history of Rome, both "ancient" and mediaeval.

But the Habsburg Empire of the XIII-XVI centuries coincides in time with the "Mongol" = Great Empire. Consequently, according to our results, the history of the Habsburgs before the XVI century is just a reflection of the "Mongol" Empire on the pages of Western European chronicles. Isn't it? It turns out that it is. Below we will present an exceptionally important congruence of the Habsburg Empire of the XIV-XVI centuries with the Great Empire of the XIV-XVI centuries. There is no chronological shift between them, but there is a duplication of events. It turns out that each Russian-Horde czar-khan of this era is described twice. First they appear in Russian chronicles, later rewritten by Romanovian historians of the XVII-XVIII century under the influence of new trends. Then they reappear on the pages of Western European chronicles, also rewritten and edited, this time by Western European historians of the XVII-XVIII century carrying out a similar order of their new governments—to wipe out of the world history the very fact of existence of the "Mongol" Empire.

Amazingly, a completely unusual picture of history opens up when moving from us into the past, already in the XVII century. That is to say, quite recently It is not for nothing that historians call history after the XVII century a new time, new history. This definition accurately reflects the essence of the matter. At the beginning of the XVII century, the most significant turning point in world history was the collapse of the Great Empire. The political picture of the world became entirely different. However, the new rulers wanted this gap to by smoothed out on paper (that is, on the pages of the chronicles). They decided to present the matter as if the political picture of the world of the XVII-XVIII century flowed more or less smoothly from the history of the preceding XIV-XVI centuries. To this end, the history of the XVI century and earlier eras was fundamentally distorted. Today, restoring the actual events, we see something that absolutely does not fit into the framework of the ideas instilled in us. The emperors of the Western Roman

Empire that is, the Habsburgs until the XVI century, turn out to be just phantom reflections of the great Russian czars-khans who ruled until the end of the XVI century, including in Western Europe. All other rulers in Western Europe (and not only) were their vassals in the era of the XIII-XVI centuries. Only after the victory of the Reformation rebellion of the XVI-XVII century did the Western European governors become rulers of independent states (Germany, France, England, Spain, Italy, etc.).

Of course, it was impossible to completely wipe out the traces of the former dependence on the Russian czars-khans. Noticeable traces remained in Western European history as an allegedly purely formal vassalage of all, or almost all, Western European rulers from the Emperor of the Western Roman Empire—Habsburg. True, there still was some oddity. Vassal dependence, which lasted several hundred years, suddenly ended up without a trace in the XVII century. And this is understandable. The rulers of Austria were formally "appointed" by the rebellious Western Europe of the XVI and XVII centuries to play the role of the old imperial house. Although in the XVII century the Austrian Emperor Habsburg was already no different in his position from, say, the kings of France or England.

It was not the same in the XIV-XVI centuries, when Habsburg was, in fact, the all-powerful Russian Czar-Khan who ruled in Novgorod the Great = Yaroslavl. And not just formally (as presented today in the Scaligerian history of the Habsburgs), but an absolute autocratic ruler. And indeed, he was the Emperor for all the governors—the kings and dukes of Western Europe.

For more details about the rebellion in Western Europe in the XVI-XVII century and the split of the "Mongol" Empire see CHRON6, Chapter 9.

Let's move on to the parallelism between the history of Russia-Horde of the XIV-XVI centuries and the history of the "Western European" Habsburg Empire of the XIV-XVI centuries. What does the word "Habsburg" mean? "Burg" means "city," of course. But what about "HAB"? All these letters exist both in Latin and Cyrillic alphabets, and in Russian their combination reads "NAV," which, in Slavic, meant *"new."* "New" + "city" = New City = *Novgorod.* The name of the capital of Russia-Horde—Novgorod the Great = Yaroslavl. By the way, the name of the capital of the Habsburg Empire— *Vienna* (Wien)—probably comes from the Russian word *"venets"* ("crown"). That is, *crowned, royal* city. Later they forgot about the Horde and the Novgorod-Yaroslavl origins of the Habsburgs. It was easy after the split of the Great Empire, when Western Europeans began to "correct" their history, where there was no more place for Russia-Horde. Let us note, by the way, that the name "Vienna" is very close to "Veneti" (Vistula Veneti)—the name of a Slavic people, who lived near the Vistula River and the Baltic Sea (q.v. in CHRON5 and Mauro Orbini's book [617]).

So, most likely, the Habsburgs of the XIV-XVI centuries are simply Novgorodians.

Let us remind that Russia-Horde, that is, the Habsburg Empire, according to the new chronology, generates in the Scaligerian textbook all "ancient" Roman empires dated by Scaliger before the XI century. And also, to a large extent, the Scaligerian version of the Roman Empire allegedly of the XI-XIII centuries A.D. Therefore, the history of Rome, starting from the XIV century A.D, is entirely determined by the Habsburg Empire. This fact is clearly presented in the graphs, which we once again present. Figure 2.1 shows the correspondence between the Habsburg Empire and the Holy Roman Empire of the X-XIII centuries. Figures 2.2 and 2.3 show the correspondence between the Holy Roman Empire of the X-XIII centuries and the "ancient" Roman Empires. Namely, the Second Roman Empire of Julius Caesar, allegedly from the I century B.C. until the III century A.D., and the Third Roman Empire of Diocletian, allegedly from the III-V centuries A.D. Thus, *both of the "ancient" Roman Empires are phantom reflections of Russia-Horde = Novgorodians of the XIV-XVI centuries ≈ the Habsburg Empire.* Concordance between the "ancient" Roman emperors and the Habsburgs is easily traceable in the graphs.

Figure 2.4 once again shows the parallelism between the "ancient" Third Roman Empire and the Imperial Rome of Titus Livy. From which, in the Scaligerian version, "ancient" Rome begins. Correspondence is restored along the chain: Russia-Horde = Habsburgs → Holy Roman Empire of the X-XIII → centuries "ancient" I Third Roman Empire → "ancient" Imperial Rome of Titus Livy. Thus, Imperial Rome is also a phantom reflection of Russia-Horde.

Figure 2.5 shows the parallelism between the "ancient" Third Roman Empire and the Roman Empire

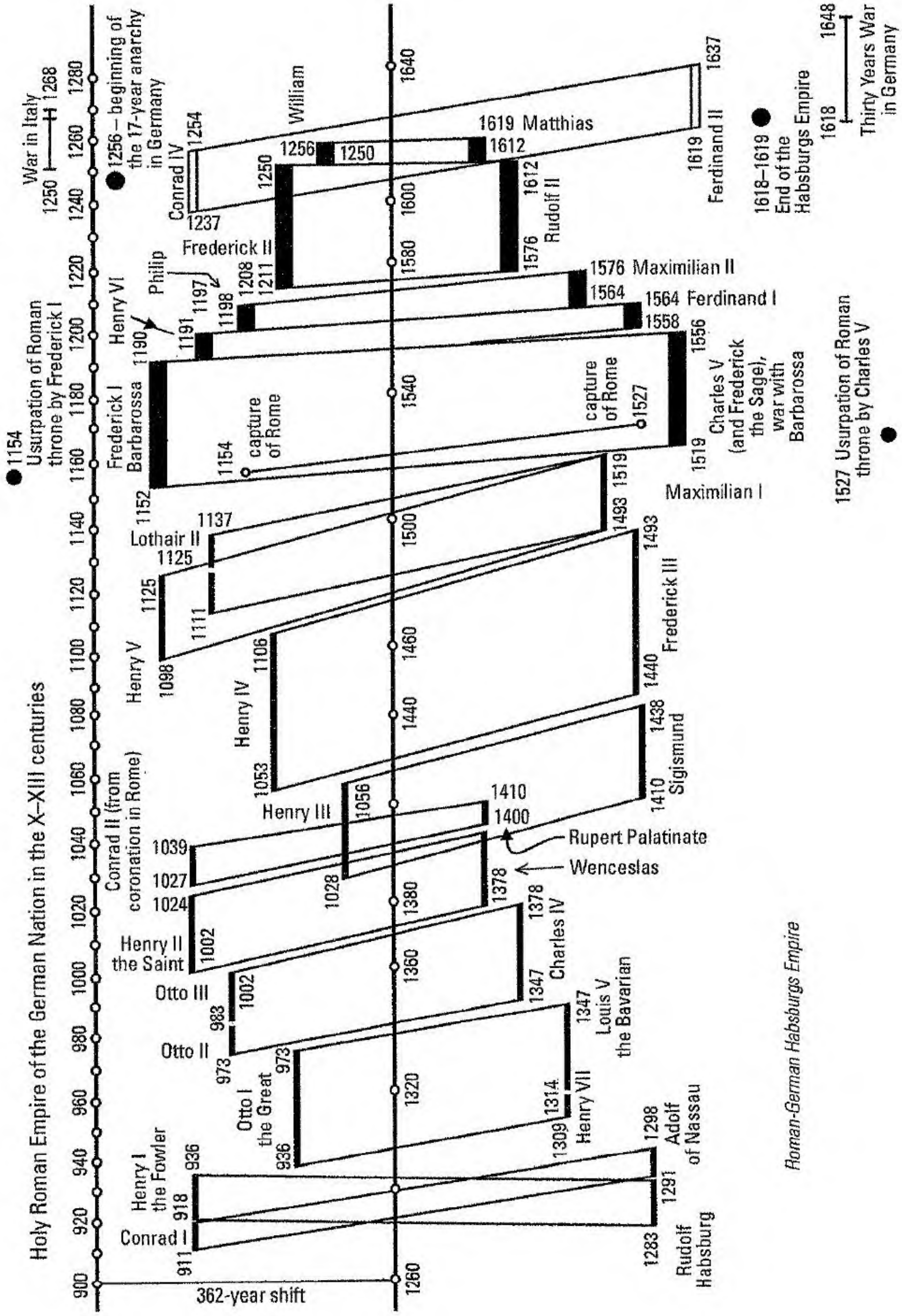

Holy Roman Empire of the German Nation in the X–XIII centuries
900
920
940
960
980
1000
1020
1040
1060
1080
1100
1120
1140
1160
1180
1200
1220
1240
1260
1280
362-year shift
1154 Usurpation of Roman throne by Frederick I
War in Italy 1250 1268
1256 – beginning of the 17-year anarchy in Germany
911 Conrad I 918
918 Henry I the Fowler 936
936 Otto I the Great 973
973 Otto II 983
983 Otto III 1002
1002 Henry II the Saint 1024
1027 Conrad II (from coronation in Rome) 1039
1028 Henry III 1056
1053 Henry IV 1106
1098 Henry V 1125
1111 1125 Lothair II 1137
1152 Frederick I Barbarossa 1190
1154 capture of Rome
1190 Henry VI 1197
1198 Philip 1208
1211 Frederick II 1250
1237 Conrad IV 1254
1256 William 1250
1260
1320
1360
1380
1440
1460
1500
1540
1580
1600
1640
1283 Rudolf Habsburg 1291
1298 Adolf of Nassau
1309 Henry VII 1314
1347 Louis V the Bavarian
1347 Charles IV 1378
1378 Wenceslas
1400 Rupert Palatinate 1410
1410 Sigismund 1438
1440 Frederick III 1493
1493 Maximilian I 1519
1519 Charles V (and Frederick the Sage), war with Barbarossa 1556
capture of Rome 1527
1558 1564 Ferdinand I
1564 1576 Maximilian II
1576 Rudolf II 1612
1612 1619 Matthias
1619 Ferdinand II 1637
1618–1619 End of the Habsburgs Empire
1618 1648 Thirty Years War in Germany
1527 Usurpation of Roman throne by Charles V
Roman-German Habsburgs Empire

Fig. 2.1. A superimposition of the mediaeval Holy Roman Empire of the alleged X-XIII centuries over the mediaeval Habsburg Empire of the XIII-XVII centuries with a hard shift of about 360 years. See CHRONI, Ch. 6.

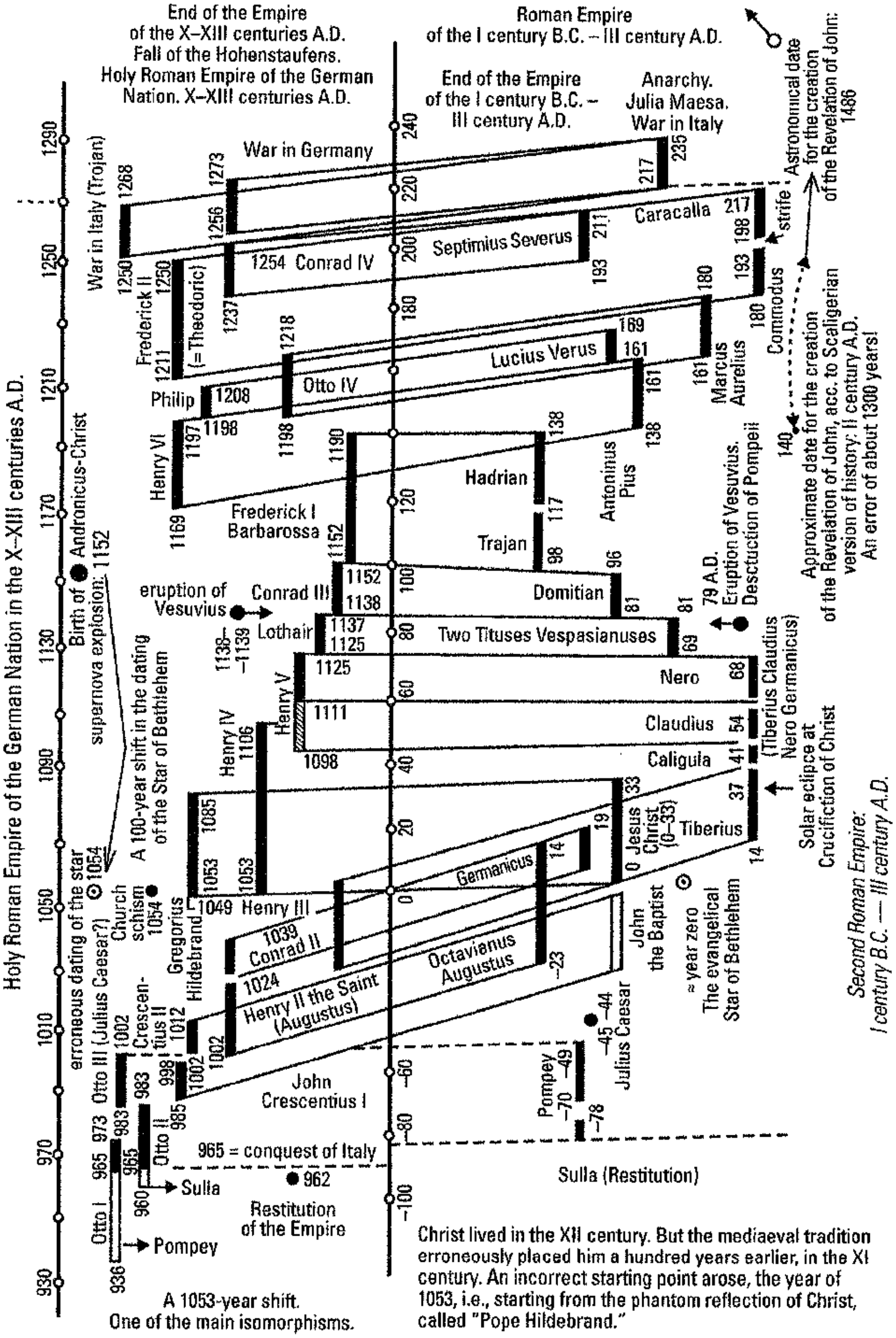

End of the Empire
of the X–XIII centuries A.D.
Fall of the Hohenstaufens.
Holy Roman Empire of the German
Nation. X–XIII centuries A.D.
Roman Empire
of the I century B.C. – III century A.D.
End of the Empire
of the I century B.C. –
III century A.D.
Anarchy.
Julia Maesa.
War in Italy
Astronomical date
for the creation
of the Revelation of John:
1486
Holy Roman Empire of the German Nation in the X–XIII centuries A.D.
War in Italy (Trojan)
War in Germany
Frederick II
(= Theodoric)
1254 Conrad IV
Septimius Severus
Caracalla
strife
Otto IV
Philip
Lucius Verus
Marcus
Aurelius
Commodus
Henry VI
Frederick I
Barbarossa
Hadrian
Trajan
Antoninus
Pius
Approximate date for the creation
of the Revelation of John, acc. to Scaligerian
version of history: II century A.D.
An error of about 1300 years!
Birth of Andronicus-Christ
supernova explosion: 1152
eruption of
Vesuvius
Conrad III
Domitian
Eruption of Vesuvius.
Desctuction of Pompeii
79 A.D.
Lothair
Two Tituses Vespasianuses
Henry V
Nero
Henry IV
Claudius
(Tiberius Claudius
Nero Germanicus)
Caligula
A 100-year shift in the dating
of the Star of Bethlehem
Solar eclipse at
Crucifixion of Christ
Jesus
Christ
(0–33)
Tiberius
erroneous dating of the star 1054
Otto III (Julius Caesar?)
Church
schism
1054
Gregorius
Hildebrand
1049 Henry III
Germanicus
John
the Baptist
≈ year zero
The evangelical
Star of Bethlehem
1039
Conrad II
1024
Henry II the Saint
(Augustus)
Octavienus
Augustus
Crescentius II
Julius Caesar
John
Crescentius I
Pompey
Otto II
965 = conquest of Italy
962
Sulla
Sulla (Restitution)
Restitution
of the Empire
Otto I
Pompey
Second Roman Empire:
I century B.C. — III century A.D.
930 970 1010 1050 1090 1130 1170 1210 1250 1290
−100 −80 −60 0 20 40 60 80 100 120 180 200 220 240
A 1053-year shift.
One of the main isomorphisms.
Christ lived in the XII century. But the mediaeval tradition
erroneously placed him a hundred years earlier, in the XI
century. An incorrect starting point arose, the year of
1053, i.e., starting from the phantom reflection of Christ,
called "Pope Hildebrand."

Fig. 2.2. A superimposition of the mediaeval Holy Roman Empire of the X-XIII centuries A.D. over the Second "ancient" Roman Empire, allegedly from the I century B.C. to the III century A.D., with a hard shift of about 1053 years. See CHRONI, Ch. 6.

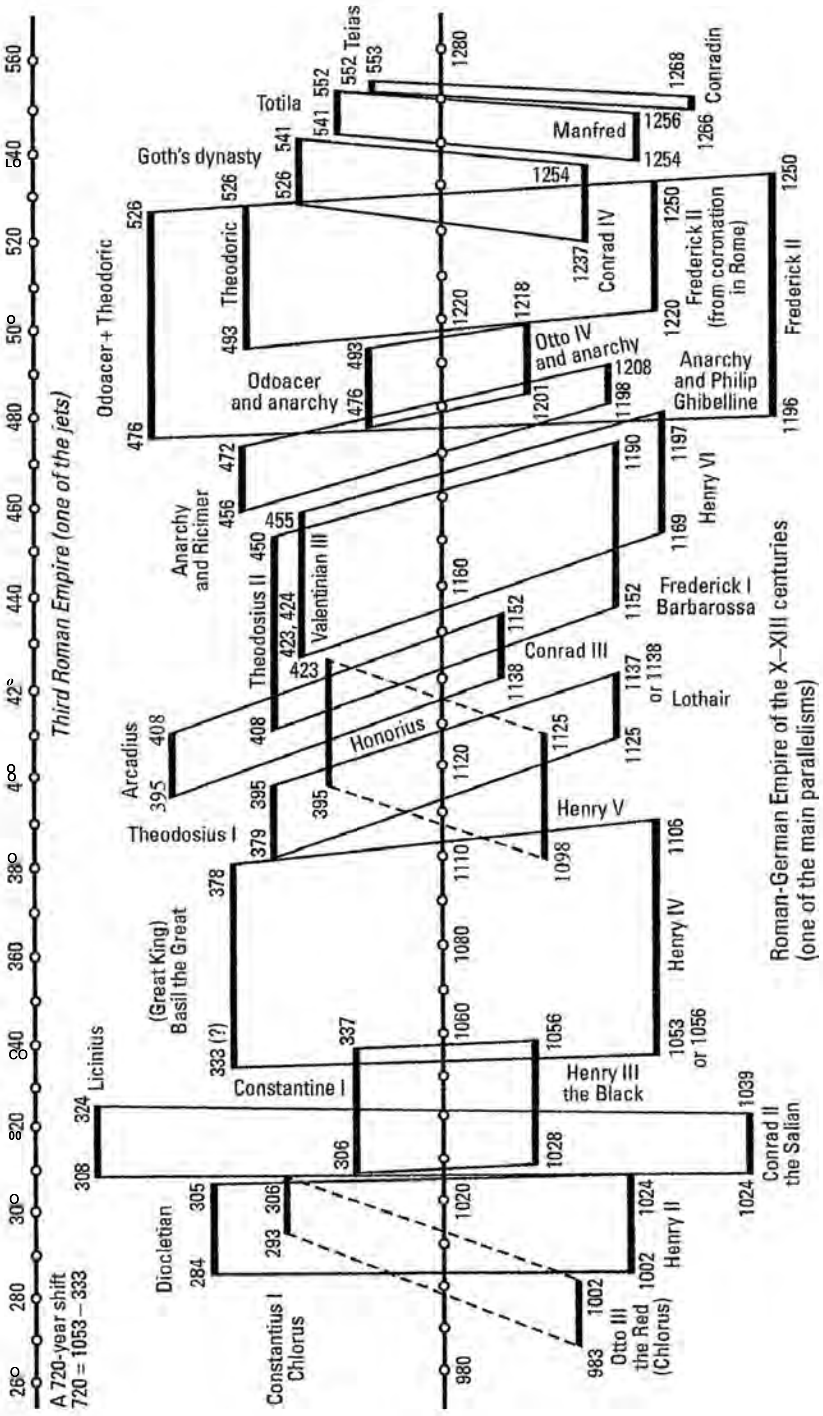
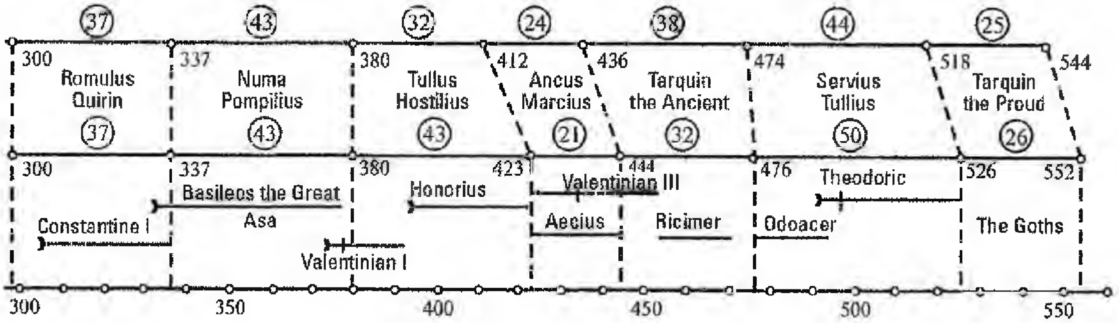

Third Roman Empire (one of the jets)
A 720-year shift
720 = 1053 – 333
260
280
300
320
340
360
380
400
420
440
460
480
500
520
540
560
Constantius I Chlorus
293
306
Diocletian
284
305
Licinius
308
324
Constantine I
306
337
(Great King) Basil the Great
333 (?)
378
Theodosius I
379
395
Arcadius
395
408
Honorius
395
423
Theodosius II
408
450
Valentinian III
423, 424
455
Anarchy and Ricimer
456
472
Odoacer and anarchy
476
493
Odoacer + Theodoric
476
526
Theodoric
493
526
Goth's dynasty
526
541
Totila
541
552
552 Teias
553
980
1020
1060
1080
1110
1120
1160
1220
1280
Otto III the Red (Chlorus)
983
1002
Henry II
1002
1024
Conrad II the Salian
1024
1039
Henry III the Black
1028
1056
Henry IV
1053 or 1056
1106
Henry V
1098
1125
Lothair
1125
1137 or 1138
Conrad III
1138
1152
Frederick I Barbarossa
1152
1190
Henry VI
1169
1197
Anarchy and Philip Ghibelline
1198
1208
Otto IV and anarchy
1201
1218
Frederick II
1196
1250
Frederick II (from coronation in Rome)
1220
1250
Conrad IV
1237
1254
Manfred
1254
1256
1266
Conradin
1268
Roman-German Empire of the X–XIII centuries (one of the main parallelisms)

Fig. 2.3. A superimposition of the mediaeval Holy Roman Empire of the alleged X-XIII centuries A.D. over the “ancient” Third Roman Empire of the alleged III-VI centuries A.D. with a hard shift of about 720 years. See CHRONI, Ch. 6.


37
43
32
24
38
44
25
300
Romulus Quirin
37
337
Numa Pompilius
43
380
Tullus Hostilius
43
412
Ancus Marcius
21
436
Tarquin the Ancient
32
474
Servius Tullius
50
518
Tarquin the Proud
26
544
300
Constantine I
337
Basileos the Great
Asa
380
Valentinian I
Honorius
423
Valentinian III
444
Aecius
Ricimer
476
Theodoric
Odoacer
526
The Goths
552
300
350
400
450
500
550

of the Carolingians, allegedly in the VII-IX centuries A.D. Consequently, the Carolingian Empire is also just a phantom reflection of Russia-Horde = Habsburg Empire. Correspondence is restored along the chain: Rus-Horde = Habsburgs Holy Roman → Empire of the X-XIII centuries → "ancient" Third Roman Empire → "ancient" Second Roman Empire →Carolingians.

So, Russia-Horde = Empire of the Novgorodians = Habsburgs of the XIV-XVI centuries is decisive for almost the entire "ancient" Scaligerian history. Below we will show that the supposedly purely Western European Habsburg Empire itself is a reflection of the "Mongol" Empire of the XIV-XVI centuries until the XVI century. The Habsburgs are the czars-khans of the

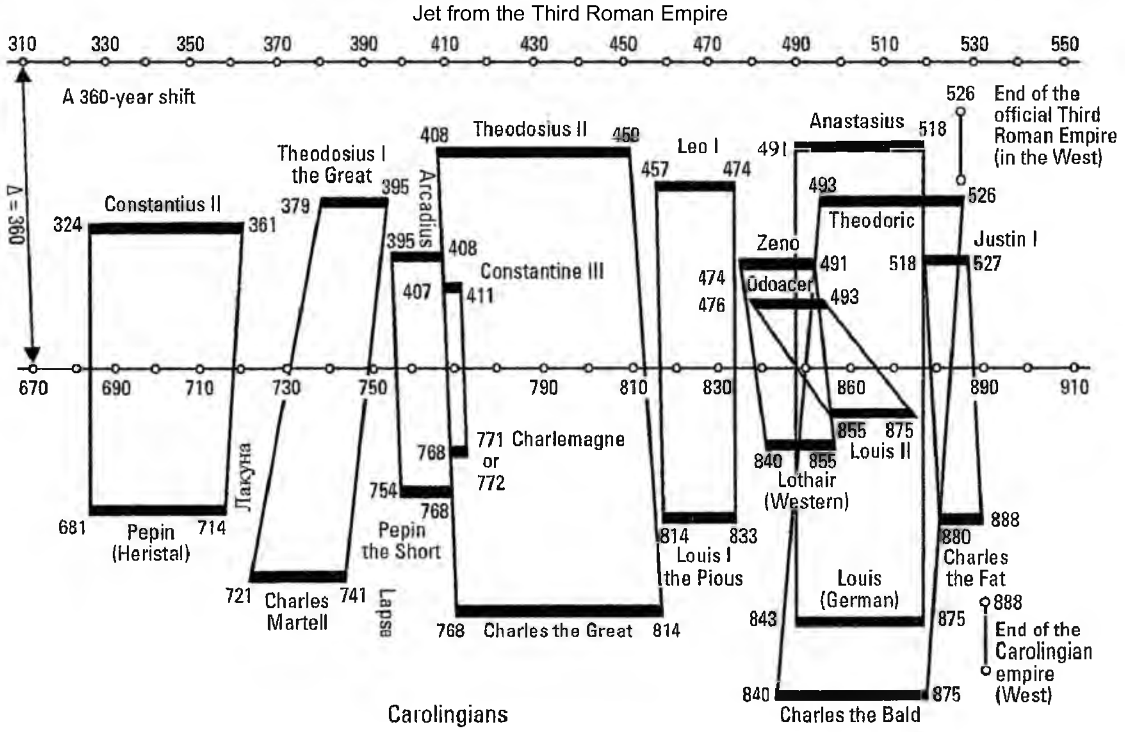

Jet from the Third Roman Empire
310
330
350
370
390
410
430
450
470
490
510
530
550
A 360-year shift
Δ = 360
Constantius II
324
361
Theodosius I the Great
379
395
Arcadius
395
408
407
411
408
Theodosius II
450
Constantine III
Leo I
457
474
474
476
491
Anastasius
518
Zeno
Odoacer
493
Theodoric
491
518
493
526
End of the official Third Roman Empire (in the West)
526
Justin I
527
670
690
710
730
750
790
810
830
860
890
910
681
Pepin (Heristal)
714
Лакуна
721
Charles Martell
741
Lapse
754
768
Pepin the Short
768
771 Charlemagne or 772
768 Charles the Great 814
814
833
Louis I the Pious
840
855
Lothair (Western)
855
875
Louis II
843
Louis (German)
875
840
875
Charles the Bald
888
880
Charles the Fat
888
End of the Carolingian empire (West)
Carolingians

Fig. 2.4. A superimposition of the Carolingian empire of the alleged 681-888 A.D. over the Third Roman Empire of the alleged 324-527 A.D. with a hard shift of about 360 years. See CHRONI, Ch. 6.

Great Empire as seen by Western European chroniclers. And only in the late XVI-—-early XVII centuries that the Habsburgs become the Western European rulers of Austria, which arose as one of the fragments of the "Mongol" Empire.

Here is an interesting fact discovered by the candidate of medical sciences D. A. Balalykin (Moscow). Here is an excerpt from his letter to us. "I am sending you my book *Medicine of Moscow on the Medals of Imperial Russia.* Pay attention to pages 42-44: the naming of Grigory Orlov as the 'Prince of the Roman Empire' is not a joke but a completely official court encouraging title. ... It seems to me that the use of such symbols fits exceptionally well in common with numerous other similar examples, from such facts as the words of one of the letters of 'John the Terrible'—'from Caesar Augustus we lead our family' to the globalistics of the Third Rome. One more thing, this and similar examples, it seems to me, indicate that the time distance from "ancient" Rome to Catherine's St. Petersburg is much shorter than is commonly believed. Well, wanting to encourage someone today in Russia, he is sometimes elevated to the title of "count" or "prince" by the decision of some Assembly of the Nobility. But it wouldn't occur to anyone to use titles which are not in the memory of two or three nearest generations. Nowadays no one will be called a 'boyar' or, say, a 'procurator'. "

In fig. 2.6, we present Grigory Orlov's medal. On the front side of it, he is called as follows: *"Count Grigory Grigorievich Orlov, Prince of the Roman Empire"* ([199], p. 43). The medal was minted "In honor of Count G. G. Orlov for the liberation of Moscow from the plague" in 1771. "On the reverse side, G. G. Orlov is depicted as a *Roman soldier Marcus Curtius in antique clothing,* riding a horse in front of the Moscow Kremlin" ([199], p. 44). Thus, in the time of Catherine, the memories were still preserved that not so long ago Russia-Horde of the XIV-XVI centuries was the Roman Empire. Not in some conventional or figurative sense, but the one about which so much had been written in the works of "classical authors." However, Scaligerian history has already sent "ancient Rome" into the deep past, attributing its history to Italian Rome. And for Moscow of that time, the Romanovian historians left only a vague title, "Moscow is the Third Rome," to which they tried to give, as it were, a frivolous shade of boasting.

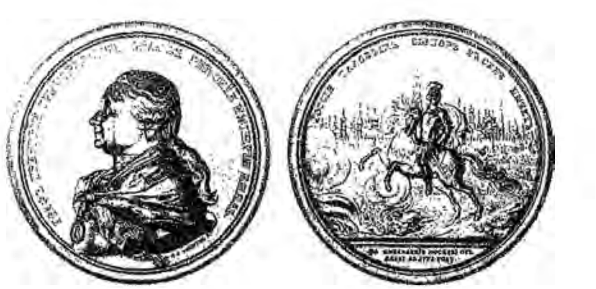


Fig. 2.6. Medal "G. G. Orlov". Front and reverse. On the obverse side is the title: "COUNT GRIGORY GRIGORIEVICH ORLOV, PRINCE OP THE ROMAN EMPIRE." We see that in Catherine's Russia they still, albeit vaguely, remembered that not so long ago Russia-Horde was the "ancient" Roman Empire. And its titles stayed in use in Russia for some time. Taken from [199], p. 43.

Below we provide a table summarizing the listed phantom reflections of the Russian Empire of the XIV-XVI centuries.

---

a. The dynasty of Russian Czars-Khans, 1276-1600. Data on the durations of reigns are taken from [775], [794], [161], [36], [362], [145]. This period of Russian history is superimposed on the history of the Habsburgs *without a chronological shift.* I.e., both empires are considered simultaneous in the Scaligerian version. A detailed table of the Russian Grand Princes and Czars-Khan's reigns, with explicit references, is given in CHRONO Chapter 1:7.

■ *b.* "Ancient" Russian history, allegedly the X-XIII centuries A.D.

■ ■ *c.* Habsburg Empire (= Nov-Gorod), 1273-1600 A.D. Data on the duration of reigns are taken from Blair's Chronological Tables ([76]).

■ ■ ■ *d.* Holy Roman Empire, allegedly the X-XIII centuries.

■ ■ ■ ■ *e.* Kingdom of Israel, according to the Bible.

■ ■ ■ ■ *f.* Kingdom of Judah, according to the Bible, **a a a**

■ ■ ■ ■ *g.* Third Roman Empire, allegedly the III- VI century A.D.

■ ■ ■ ■ *h.* Second Roman Empire, allegedly the I century B.C.—III century A.D.

■ ■ ■ ■ ■ ***i.*** Imperial Rome = First Roman Empire, allegedly the VIII-VI centuries B.C.

■ ■ ■ ■ ■ *j,* "Zero" Byzantine Empire, allegedly 330-553 A.D., and the first half of the First Byzantine Empire, allegedly 553-700 A.D.

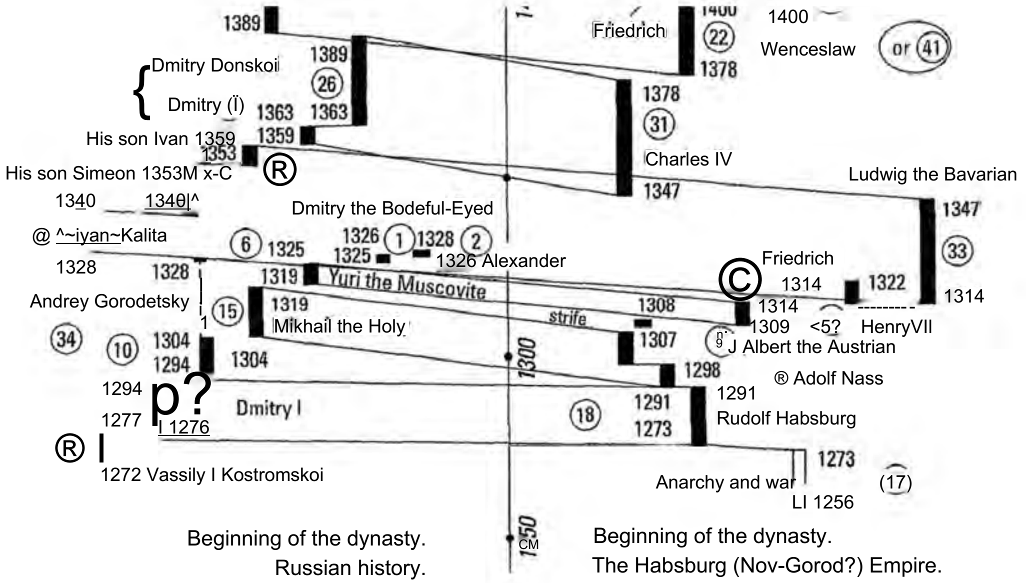

1389
Dmitry Donskoi
Dmitry (I)
1389
26
1363
1363
His son Ivan 1359
1359
1353
His son Simeon 1353
1340
1340
Ivan Kalita
1328
1328
Andrey Gorodetsky
34
10
15
6
1325
1326
1
1328
2
1325
1326 Alexander
Dmitry the Bodeful-Eyed
1319
Yuri the Muscovite
1319
Mikhail the Holy
1304
1294
1304
1294
1277
1276
1272 Vassily I Kostromskoi
Dmitry I
strife
1300
1350
Friedrich
1400
22
1378
1400
Wenceslaw
or 41
1378
31
Charles IV
1347
Ludwig the Bavarian
1347
33
1314
Friedrich
1314
1322
1314
1309
HenryVII
1308
1307
Albert the Austrian
1298
Adolf Nass
1291
1273
1291
Rudolf Habsburg
18
1273
Anarchy and war
1256
17
Beginning of the dynasty.
Russian history.
Beginning of the dynasty.
The Habsburg (Nov-Gorod?) Empire.

Fig. 2.7. A superimposition of the Russian-Horde dynasty of the "Mongol" Great Empire of the XIII-XVI centuries and the Habsburg Empire of the XIII-XVI centuries. No chronological shift here.

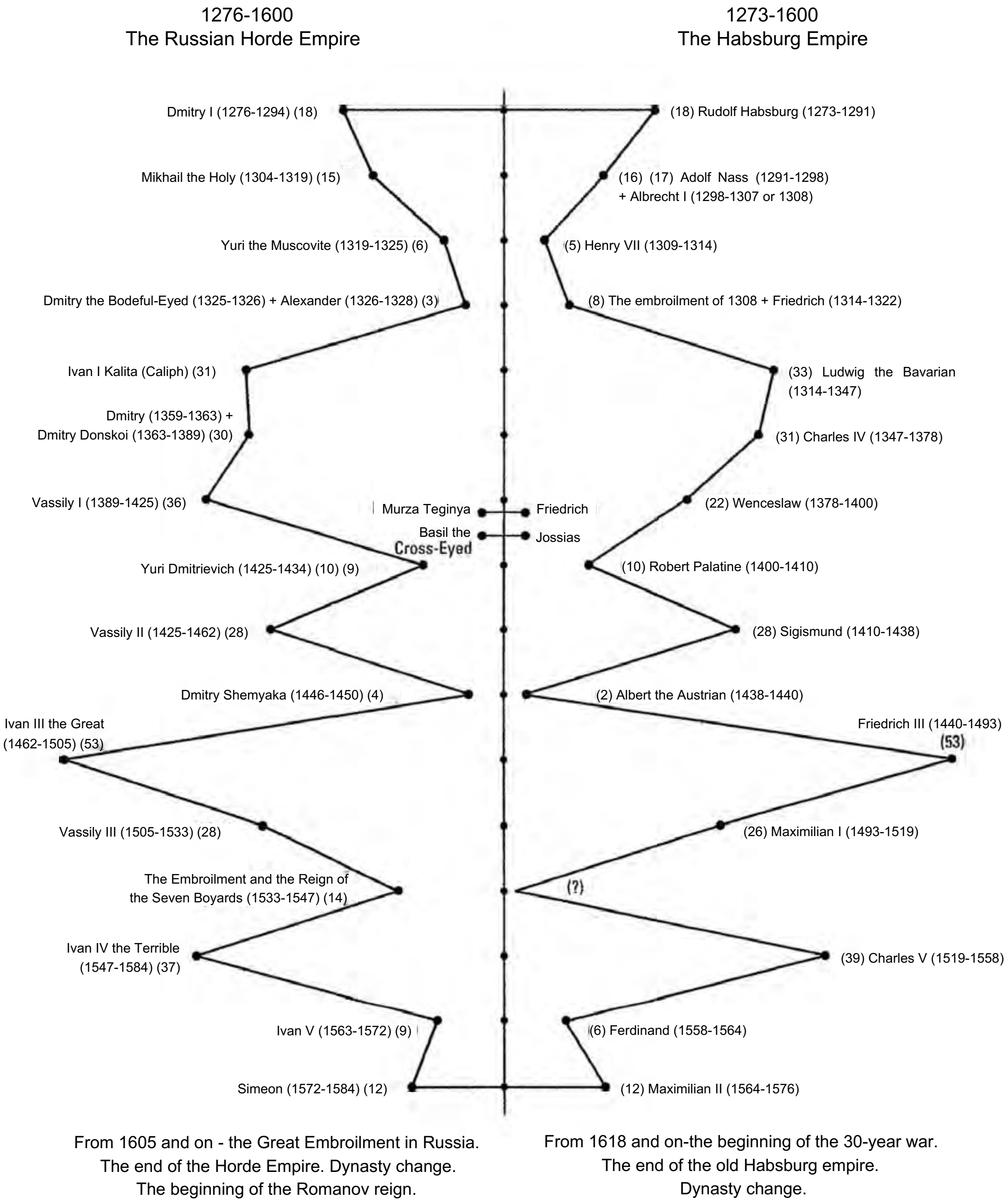


Fig. 2.8. Correlation of the duration of the reigns of the Russian-Horde czars-khans of the "Mongol" = Great Empire of the XIII--XVI centuries and the rulers of the Habsburg Empire of the XIII-XVI centuries. No chronological shift here.

■ ■■■■■■■■■■A:. The first half of the Second Byzantine Empire, allegedly 830-980 A.D.

■ ■■■■■■■■■■■/. The first half of the Third Byzantine Empire, allegedly 1150-1300 A.D.

■ ■■■■■■■■■■■■ *m.* History of mediaeval England, allegedly 400-1327 A.D.

■ ■■■■■■■■■■■■■ *n.* The Carolingian Empire, allegedly 680-890 A.D.

Below we present the correspondence between the Russian-Horde Empire and the Habsburg Empire (fig. 2.7 and 2.8). There is no chronological shift here. All secondary parallels have already been described in CHRONI, Chapter 6, and CHRON2, Chapter 1:5.

2.
RUSSIAN AND WESTERN EUROPEAN CHRONICLES

We emphasize a vital circumstance. As we will see, Russian sources and Western European sources describe, in general, the same "Mongol" Empire of the XIII-XVI centuries, the center of which was first Vladimir-Suzdal Russia-Horde, and then Moscow, starting from the XVI century. At the same time, Russian sources, created mainly in the center of the Empire, are well aware of the internal affairs of the "Mongol" Czar-Khan court and, of course, of the wars on the territory of Russia. They paid less attention to Western affairs. From the point of view of the center, Europe was just one of the many provinces of the Empire.

On the other hand, Western European chroniclers focused on local European events. They knew much less about the inner life of the distant imperial court. They were not informed of anything like that from the royal center. The details of palace intrigues, conspiracies in Russia-Horde, and internecine wars of the ruling Russian-Horde dynasty did not reach them. For the chroniclers of Western Europe, the life of the Empire was reduced mainly to local events in the West. From time to time, imperial Russian-Horde troops passed through Western Europe, restoring order there or moving to new conquests of the promised land. Sometimes even the Great Eastern Czar-Khan came here, which rarely happened. Such an outstanding event, of course, was carefully and respectfully noted by Western European chroniclers. But then the Khan went back and hid in the distant, mysterious East. Leaving behind a trail of legends and an aura of worship in Western Europe.

Thus, Western European chroniclers talk more about Western wars and little about the inner life of the center of the Horde Empire. And Russian chroniclers report many internal details of the metropolis and talk mainly about global wars and continental conquests of the Empire. Later, when the Romanovian edition of Russian history was prepared, the external wars were attributed to the "Tatars," thus surreptitiously excluded from Russian history. Traces remained only in the form of Russian princes "participating" in the Tatar wars and "sharing" the booty with the Tatars. Karamzin, for example, presents us with the "Russian-Tatar division" in this way: "The Mughals willingly shared with the Russians, talcing advantage of their courage" ([362], v. 4, column 80).

Therefore, when we compare the Russian annalistic coverage of the "Mongol" Empire with Western European, we see significantly different texts written by different people in different countries, and from different points of view. Very different. If these were copies, casts from the same original, then such annals would be similar. But these are not copies at all but independent descriptions of the same events. Therefore, the generality of the described global, significant events is often drowning in an ocean of local details. This should be constantly remembered when comparing the Western European coverage of Russia-Horde (under the name of the Habsburgs of the XIII-XVI centuries) and the Russian coverage of Russia-Horde of the XIII-XVI centuries.

3.
RUSSIAN AND WESTERN EUROPEAN ROYAL TOMBS

The tombs of Russian Czars before the Romanovs are allegedly located today in the Archangel Cathedral, in the Moscow Kremlin. They are closed with brick re- makes of the Romanov era (q.v. in CHRON4, Chapter 14:5-6). It's hard to say what is under the remakes. Most likely, nothing. In any case, the attitude of the Romanovs towards the memory of the Horde Czars-Khans and their tombs is frankly chilly. Being in the center of the Empire, the Romanovs did not forget that the Horde Khans were representatives of a hostile dynasty, on whose blood the Romanovs came to power in the XVII century. Most likely, the authentic remains of the Grand Princes—Khans of the Horde Empire—were destroyed or are in Egypt, on the well-known imperial burial field of the pyramids, that is, on the Giza field, or in Luxor (q.v. in CHRON5, Part V). And in Moscow, they built simple brick remakes rather carelessly, without much reverence. They cannot be compared with the luxurious burials of "ancient” Egypt. Recall that some “Egyptian pharaohs” tombs were littered with gold.

In Western Europe, after the collapse of the Horde Empire in the Reformation era, new people came to power. Far from the center, they portrayed themselves as direct descendants and even heirs of the Horde Czars-Khans. We have found a gap in the Habsburg dynasty in the second half of the XVI century. Until then, the Habsburgs were the great “Mongol” Czars-Khans, the Novgorodians. After the XVI century, they already were local Western European rulers who came to power on the ruins of the Horde Empire. The first of the new generation of rulers were probably the Austrian “Habsburg” emperors, starting from 1612.

They began to actively rewrite the history of Western Europe, presenting it as an independent “ancient” history, where there was no longer any place for the Horde Empire of the XIV-XVI centuries. The new Western rulers extended their family pedigrees until the beginning of the XIV century, declaring the old Horde princes their ancestors. But simultaneously, it was necessary to substantiate the “new history” with documents. Textbooks, of course, were written. It was easy. But you still need to show the “genuine” tombs. They began to be made somewhere in the XVII-XVIII century. Diligent masons began to carve chic stone sarcophagi. To create a correct and strong impression, they placed the newly made “ancient” tombs in various cities in Western Europe.

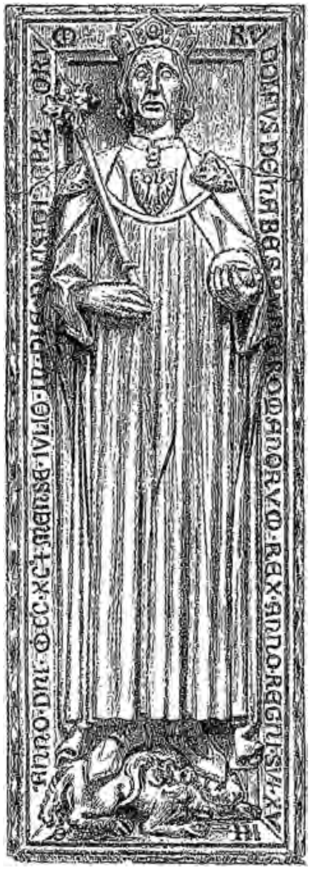


Fig. 2.9. Tombstone of Emperor Rudolf of Habsburg in Speyer Cathedral in Germany. Taken from [304], v. 2, p. 396.

The city of Munich, for example, got the “tomb of Ludwig of Bavaria” (q.v. in fig. 1.17). Italian Pisa was given the “tomb of Henry VII” (q.v. in fig. 1.13). The German city of Speyer received “Rudolf’s tomb” (q.v. in fig. 2.9). The German city of Heidelberg was given the “tomb of Ruprecht” (q.v. in fig. 1.27). Austrian Vienna was given the “tomb of Frederick III” (q.v. in fig. 1.31). And so on.

It must be assumed that various cities of Western Europe claimed such “antiquities.” Everyone wanted to “restore their ancient history.” As a result, the “old tombs of the Habsburgs” scattered throughout Europe and are featured today in all history books.

At the same time, the actual dynastic cemetery must be located in one place. Since each subsequent representative of the real royal dynasty, of course, wants to be buried along with their ancestors. Therefore, the strange spread of “Habsburg tombs” in different European cities is already highly suspicious. And the tombs themselves, in their design, most likely, were made no earlier than in the XVIII century. For example, look at the luxurious tombs shown in fig. 1.17,1.13,2.9,1.27, 1.31. The imposing tomb of Frederick III (q.v. in fig. 1.31) is claimed to have been made in 1513, but the technique of carving such finest stone patterns didn’t exist before the XVIII-XIX century. Figure 2.10 shows a general view of this luxurious sarcophagus in St. Stephen’s Cathedral in Vienna ([1445], p. 41). A massive slab of red marble weighs about nine tons ([1445], p. 42).

In general, the tomb of Frederick III is surrounded by oddities. It is believed that the work on it began in 1469, and the master who carved it died in 1471 ([1445], p. 41). Then it was transferred to Vienna, allegedly in 1479 ([1445], p. 42). But how’s that? After all, Emperor Frederick III died only in 1493 ([76]). Thus, historians want to assure us that Frederick III had ordered his tomb 24 years before his death? That is, yet in the prime of his life, he ordered to make himself a funeral marble sarcophagus, visited the workshop, scrutinized the work, gave instructions to the sculptor, add a monogram here, improve the drawing there, etc. Nothing like this really happened, of course. What we encounter here are inconsistencies in the Scaligerian chronology. Its authors failed to coordinate all their forgeries neatly. This resulted in an absurd impression that the great Emperor, about 25 years before his death, made himself a giant marble sarcophagus and then, just in case, carried it with him wherever he went.

A similar absurd story is told about the tomb of Rudolf Habsburg ([1445], p. 40). Moreover, they want to convince us that this was a common practice in those days. They write as follows: "As often happened in the Middle Ages, the Founder [as Rudolf of Habsburg is called.—*Auth.]* ordered to start making his tomb at a time when he was still alive" ([1445], p. 40). They don't explain why such a curious custom soon disappeared without a trace. The new rulers stopped making their own tombs long before they died. And it's understandable. While alive, they had to deal with a lot of much more pressing problems than that.

4.
THE HABSBURGS OF THE XIII-XVI CENTURIES RULED WESTERN EUROPE "FROM AFAR"

It's about a strange effect. In the Scaligerian history of the Habsburgs of the XIII-XVI centuries, as it is presented on the pages of Western European sources, *there is no mention of a strongly marked ruling center.* Sometimes the city of Aachen is mentioned as such. Apparently, "the city of Khan." Sometimes the role of such center is attributed to Frankfurt, Vienna, Prague, etc. Are we to believe that the Habsburgs had no permanent capital? Our thought on this matter is as follows. Since the Habsburgs, that is, Nov-Gorodians, were the Czar-Khans of Russia-Horde, their permanent residence was in Novgorod the Great = Yaroslavl. The great khans themselves rarely visited Western Europe. That would require a serious reason. Therefore, the Western European chronicles mainly describe the activity of the imperial governors, local administration.

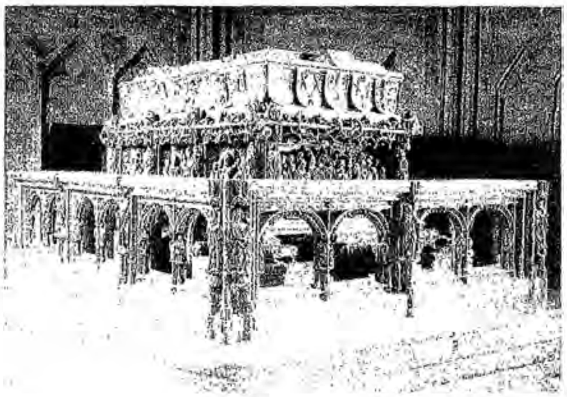


Fig. 2.10. The tomb of "Frederick IIГ in the Cathedral of St. Stephen in Vienna. Entirely covered with the finest carvings. The weight of the marble slab is 8700 kilograms. Taken from [1445], pp. 41-42.

Comparing Western European stories about the Habsburgs with the Russian information about the Czars-Khans, we should bear in mind that we are dealing with two very different groups of sources. Some were written in Western Europe, others in the center, the metropolis. And even though they describe the same era and the same Emperors-Khans, their descriptions can only be different. As a result, the event parallelism is less pronounced here than in the case when we compare two different processing of the *same sources.* As it is, for example, when we compare the First, Second, and Third "ancient" Roman Empires.

Let us now turn to the correspondence between the "Mongol" Empire and the Habsburg Empire.

CHAPTER **3**

The Habsburg Emperors of the XIII-XVI centuries are reflections of the Czar-Khans of the Russian-Horde Empire of the same period

1.

VASILY I IS REFLECTED IN THE WESTERN CHRONICLES AS "RUDOLF I"

a. RUSSIAN-HORDE EMPIRE. *Vasily I of Kostroma,* 1272-1277, ruled for 5 years. The beginning of the dynasty.

■ ■ *c.* HABSBURGS. *“Rudolf I”* The beginning of the Habsburg Empire (= Nov-Gorod). 1256-1273 anarchy and the 17 Years’ War.

The first emperor, Rudolf Habsburg, began to rule in 1272, at the same time as the Russian ruler Vasily I of Kostroma. Both Empires “started” almost simultaneously: in 1272-1273. See an old portrait of Rudolf Habsburg in fig. 3.1. It is believed that it was painted in 1365; kept in the Museum of St. Stephen’s Cathedral in Vienna ([1445], p. 51).

The sculpture of Rudolf I of Habsburg (who, by the way, is considered to be Rudolf IV) in the St. Stephen’s Cathedral in Vienna is shown in fig. 3.2. In the same cathedral, there is a tomb attributed today to Rudolf I (a.k.a. Rudolf IV) and his wife Catherine of Luxembourg ([1445], p. 40; q.v. in fig. 3.3).

Most likely, these are very late replicas made to confirm the Scaligerian version of history. The suspicion redoubles when we note that at least two different tombstones are attributed to Rudolf Habsburg

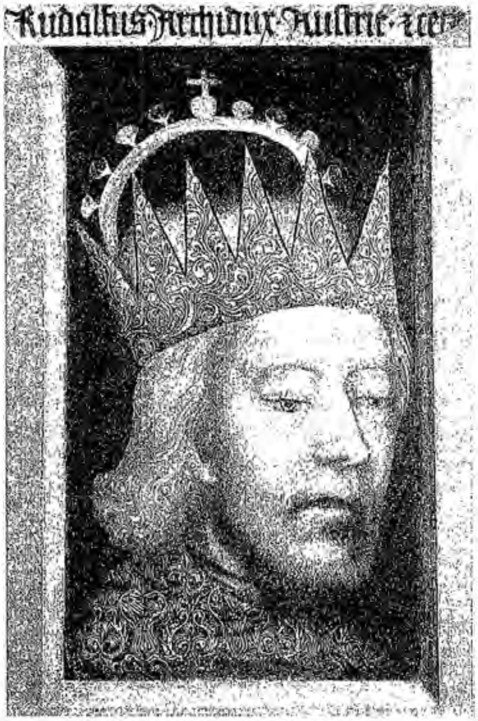


Fig. 3.1. “Rudolf 1 Habsburg” (a.k.a.. Rudolf IV) ([1447], p. 363; [1445], p. 50). The portrait was allegedly made in 1365 ([1445], p. 50). Kept in the Museum of St. Stephen’s Cathedral, Vienna. Taken from [1445], p. 51. Probably, this is a Western European image of Khan Vasily I of Kostroma.

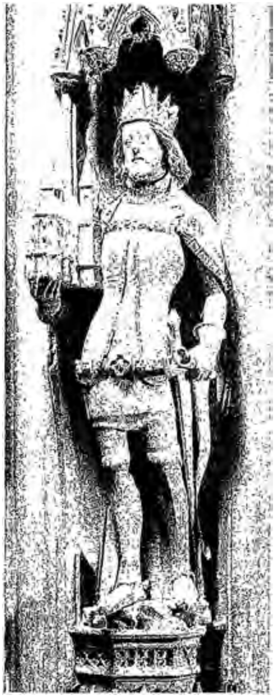


Fig. 3.2. “Rudolf I Habsburg” (a.k.a. “Rudolf IV”). Cathedral of St. Stephen in Vienna. Probably, this is a Western European image of Vasily I of Kostroma or Dmitry I. Taken from [1445], p. 9.

today. The first is shown in fig. 2.9, the second is in fig. 3.3. They are entirely different. What does it mean? The Emperor Rudolf has two burials? Or at least one of them is fictitious, if not both. In our opinion, we are confronted here with the fact that, in the XVII-XVIII century, various Western European cities made their own “burials” of great rulers. Albeit purely symbolic. According to our results, the real tombs of the czars-khans of the “Mongol” Empire are located, in Egypt, on the Giza = Cossack pyramid field, and in Luxor. In fig.3.4, we see another supposedly ancient image of Rudolf Habsburg—his equestrian statue on the facade of the Strasbourg Cathedral.

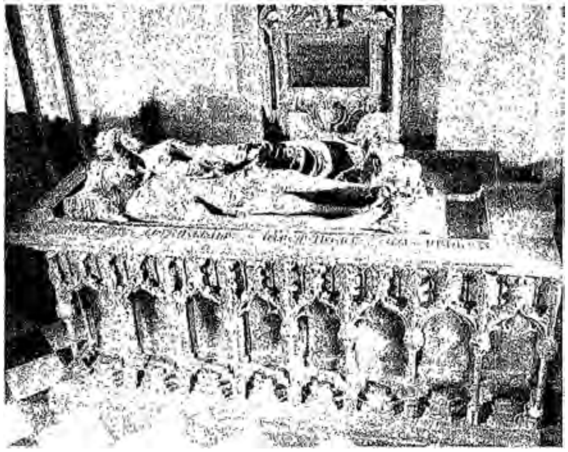


Fig. 3.3. The alleged tomb of "Rudolf I Habsburg” (a.k.a. "Rudolf IV”) and his wife Catherine of Luxembourg in the Cathedral of St. Stephen in Vienna. Most likely, this is a later remake. We see a conditional Western European image of Vasily I of Kostroma or Dmitry I. Taken from [1445], p. 40.

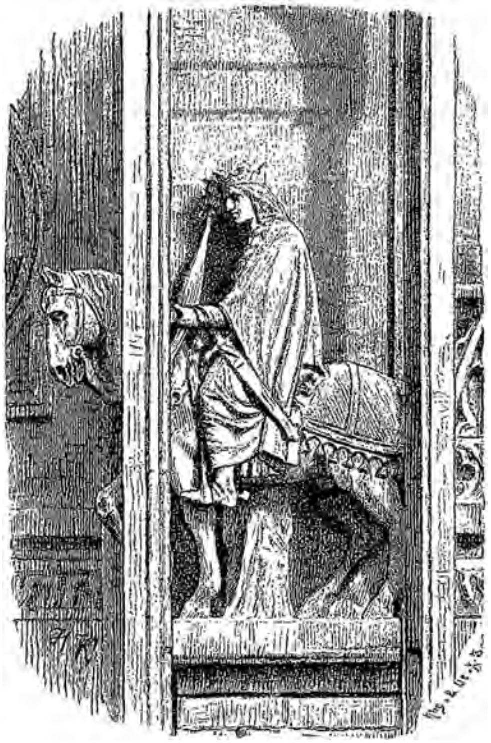


Fig.3.4. Equestrian statue of Rudolf Habsburg on the facade of the Strasbourg Cathedral, allegedly from 1291. Apparently, a later and conditional Western European depiction of Khan Dmitry I. Taken from [304], v. 2, p. 391.

2.
DMITRY I IS REFLECTED IN THE WESTERN CHRONICLES AS "RUDOLF I"

a. Russian-Horde Empire. *Dmitry I of Pereyaslavl.* Reigned for 18 years (1276-1294), according to [362]. In [145], he is called “of Pereyaslavl,” but also *Nevsky (!)* (q.v. in [145], p. 165).

■ ■ *c.* Habsburgs. *“Rudolf Habsburg.”* Reigned for 18 years (1273-1291) (q.v. in [76] and [304], v. 2). The name *Rudolf* could once sound like *Rudolt,* due to the frequent transition of F into T and vice versa. That is, Horde-lt, or “of the Horde,” or *“Latin Horde"?*

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la. Dmitry I of Pereyaslavl. In the Russian history of the XIV century, the appointment of the Grand Prince took place in the Horde ([362]). In Romanovian his-

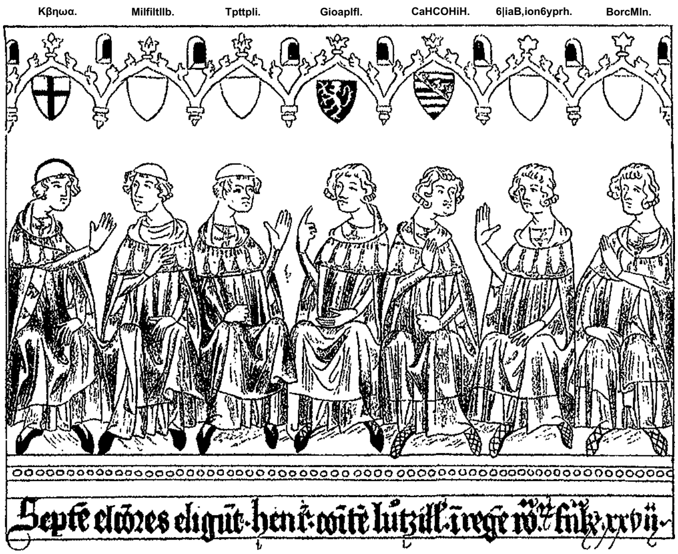
Кβηωα.
Milfiltllb.
Tpttpli.
Gioaplfl.
CaHCOHiH.
6|iaB,ion6yprh.
BorcMln.
Septē electores eligūt hen̄ comitē lutzill' i regē ro' filii xxvii

Fig. 3.5. “Miniature from Baldwins Codex (Baiduineum), a sumptuous handwritten book made for Baldwin of Luxembourg, the Archbishop and Elector of Trier.” Taken from [304], v. 2, p. 409.

tory, this election is presented as the approval of the Russian Grand Prince by the “Tatar Khan? However, we have discovered that the Grand Prince and the "Mongol” = Great Khan are the same person. Therefore, the approval of the Grand Prince = Great Khan in the Horde meant his *election.* At the same time, the elections were carried out by some kind of supreme council. In the Russian history of the XIV century, we did not find details of the election of the Grand Prince in the Horde, in particular, information on the council of electors. However, let us note that in the Russian history of the XVI century, during the interregnums, the so-called Seven Boyars ruled many times ([776]). It is probably the Council of the Horde, which elected the Grand Princes-Khans and ruled during the interregnums. Here is what is reported: "In the books of the Razryadny Prikaz, we find an indication that the Seven Boyars many times "kept in charge” Moscow under Czar Ivan and his son Fyodor. As can now be established, the model for them was the *Seven Boyars’rule* of Vasily III” ([776], p. 9).

■ ■ Ic. "RUDOLF HABSBURG.” Quite similarly, in the Habsburg Empire, the emperor was elected by *seven electors* ([940], sheet 313, reverse). *The Lutheran Chronograph* of the XVII century puts it as follows. "When the state is in trouble, and there is no single man to take care of it, then seven princes, best known in the Czardom, are appointed Electors and charged with electing a new Caesar.... In the midst of turmoil of the long interregnum, Rudolf, Count of Habsburg, father of Albert the First of Austria, was the first of the seven men in Frankfurt elected to become Caesar” ([940], sheet 313, reverse; sheet 314). In other words, seven *Electors,* i.e., a Council of *Seven Boyars,* have elected a new Czar of the *Habsburg Empire.*

COMMENTARY. Seven electors, who elected emperors in the Habsburg Empire, are shown, for instance, in a mediaeval miniature from the "luxurious manuscript Codex of Baldwin of Luxembourg” ([304], v. 2, p. 409; q.v. in fig. 3.5. It depicts the election of the Emperor Henry VII of Luxembourg by seven electors. We note an interesting circumstance. Above the head of each Elector is shown the coat of arms, and the region name. From left to right, we read: Cologne, Mainz, Trier, Bavaria, Saxony, Brandenburg, and Bohemia. However, in four cases out of seven the coats of arms are empty, namely, Mainz, Trier, Brandenburg, and Bo- hemia. Why? Is it because the publishers in the XVII century, redrawing the old miniature, did not want to reproduce four particular coats of arms? Our suggestion is that the initial coats of arms did not correspond to the names of the four German regions, added later, but represented quite different parts of the Great Empire. It would be curious to know which ones. Imagine, for example, such a reading. Mainz = Mongolia, Trier = Czar-Grad, Brandenburg = Vladimir.

3.
ANDREI OF NOVGOROD = (?)

a. RUSSIAN-HORDE EMPIRE. *Andrei ofGorodets,* or of *Novgorod.* Ruled in 1294-1304, and then in 1304-1328. However, there is a lot of confusion here. According to one source, he ruled only for one year: 1293-1294 ([145]). And then the same chronicle again mentions Andrei of Gorodets, Suzdal, and Novgorod, but already as ruling from 1302 to 1304, i.e., only two years. In [36], the end of Andrei's reign is not indicated at all, and the first Grand Prince after him is called Ivan Kalita. That is, Andrei ruled either one year, or two years, or 10 years, or 34 years. Strange.

■ ■ *c.* HABSBURGS. There is no Habsburg doppelganger emperor here. Apparently, Western European chroniclers entangled in the chaos of the "Mongol" strife.

4.
MIKHAIL THE HOLY IS REFLECTED IN THE WESTERN CHRONICLES AS "ADOLF OF NASSAU" + "ALBRECHT"

a. RUSSIAN-HORDE EMPIRE. *Mikhail the Holy,* Prince of Tver and Vladimir, reigned for 15 years (1304-1319) ([362], v. 4).

■ ■ *c.* HABSBURGS. *"Adolf of Nassau."* Ruled for 7 years (1291-1298), or for 6 years (1292-1298) ([304], v. 2, p. 395). Then goes *Albert I,* a.k.a. *Albrecht I,* who ruled for 9 years (1298-1307) ([76]), or for 10 years (1298-1308) ([304], v. 2, p. 398). Thus, in total, 15 years, or 16 years, or 17 years of reign. We see that the duration of reign of Mikhail the Holy and Adolf + Albrecht practically coincide.

la. MIKHAIL THE HOLY. The main event of his reign is an endless dispute with his nephew, Georgy Danilovich of Moscow, over the throne of Grand Prince. Constant struggle for power ([362], v. 4, columns 104-120).

■ ■ lc. "ADOLF + ALBRECHT." The main event of the reign of Adolf of Nassau is a constant struggle for power with his rival Albrecht, the future emperor. "Each tried to harm the other as best he could" ([304], v. 2, p. 397).

2a. MIKHAIL OF TVER. Mikhail the Holy of Tver was *murdered* in the Horde, pierced with a knife or a sword. Moreover, that was the result of a *conspiracy* led by his rival Georgy, the future Grand Prince. "One of them [of the conspirators.—*Auth.],* called *Romanets,* ... plunged the knife into his ribs and cut out his heart" ([362], v. 4, column 116). The conspiracy can be called *Muscovite,* since it was headed by Prince Georgy of *Moscow* against Prince Mikhail of Tver, who was at that time the Grand Prince ([362], v. 4, ch. 7).

■ ■ *2c.* "ADOLF + ALBRECHT." Adolf is *killed* during the battle. He fell off his horse and was pierced ([940], sheet 315). "It is said that he supposedly died at the hands of his *triumphant adversary"* ([304], v. 2, p. 398). At the same time, Adolf dies due to a *conspiracy* organized by his murderer—Albrecht, the future emperor. The conspiracy is called in [304] the "Habsburg *conspiracy"* ([304], v. 2, p. 397). The second phantom double of Czar-Khan Mikhail the Holy, namely, Albrecht himself, is killed in a similar way. He dies at the hands of the *conspirators,* pierced *through* with a sword ([304], v. 2, p. 400). So, in both cases, a *conspiracy* is noted in the history of the Habsburgs. Probably, the Western European chroniclers "split" one Russian Grand Prince, Mikhail the Holy, into two Habsburg emperors—Adolf and Albrecht. By the way, the names *Adolf and Albrecht* are similar. This may indicate that both are reflections of the same ruler— Mikhail the Holy of the Horde.

3a. MIKHAIL OF TVER. Let us pay attention to the name *"Tverskoy"* ("of Tver"). It has the same consonant composition as the name of its reflection counterpart Albrecht Habsburg *of Austria* (see the next paragraph). Mikhail's rival was Georgy *Moskovsky* (of Moscow; see above).

■■ *3c.* "ADOLF + ALBRECHT." Albrecht is called Albrecht *of Austria.* This is probably a distortion of the name *Tverskoy* ("of Tver"). Unvoiced names contain the same consonants, namely: VSRT and TVRS. They differ only in permutation. We note further that Adolf is called *"of Nassau"* (see above). And his double Georgy in the Russian history is called *"of Moscow"* Apparently, the name *Nassau* is just a slight distortion of the name *Moscow,* since the sounds M and N practically coincide, and the letters U and V were often written in the form, as V. Therefore, *Nassau* could be read similarly to *Moscow.*

Moreover, the full name of Adolf in the *Lutheran Chronograph* of the XVII century ([940]) is generally spelled as Adolf *Nassovsky* (of Nassau). With the transition of N and M, this name turns into *Massovsky,* and due to the dual reading of the letter C (as S or as K), we get *Maskovsky* → *Moskovsky* = *"of Moscow?* Summing up, Adolf Habsburg was called Adolf of Moscow, precisely like his original counterpart, Grigory of Moscow.

4a. MIKHAIL OF TVER. It is worth emphasizing that Mikhail the Holy was murdered by his *nephew,* Georgy. And, we repeat, as a result of a conspiracy. Mikhail was Georgy's *uncle* ([362], v. 4, column 116).

■ ■ 4c. "ADOLF + ALBRECHT." Albrecht, the reflection-double of Mikhail the Holy, was also murdered by his *nephew,* John ([304], v. 2, p. 400). And also as a result of a conspiracy.

■■■■■■■ *4h.* SECOND ROMAN EMPIRE. Let us recall that now we are at the very beginning of the Habsburg Empire, which corresponds, in particular, to the Second Roman Empire (q.v. in CHRONI, Chapter 6). And at the very beginning of the Second Empire, there is a famous "ancient" story about the assassination of Julius Caesar by *conspirators* ([660]). It is amazing that the story of the murder of Albrecht (i.e., Michael of Tver of the Horde) practically coincides with the well-known story of the "ancient" Plutarch about the murder of Julius Caesar by Brutus. Let us also recall that the Habsburg *Albrecht* of Austria is already superimposed on *Alberic,* the counterpart of the "ancient" Valerius, that is, on Julius Caesar (q.v. in CHRONI, Chapter 6). So we are well aware of the superimposition of *Albrecht* on *Julius Caesar* from other independent results of our research.

COMMENTARY. Here is what mediaeval sources tell about the death of Albrecht. The story, by the way, is very close to the story of Alberic, allegedly from the X century A.D. ([196]). John, Albrecht's *nephew,* is very annoyed by Albrecht's ridicule and the fact that Albrecht infringes on his hereditary rights ([304], v. 2, p. 400). The hatred accumulated by John eventually led him to the idea of creating a conspiracy against Albrecht. A group of knights is involved in the plot. "The Habsburg chronicler, Ottokar von Horneck, left us a detailed description of this *terrible event....* The conspirators—the knights von Wart [this is most likely the "ancient" Brutus, simply *"brother."—Auth.],* von Tegerfelden, von Eschenbach ...—surrounded the king. Eschenbach grabbed the king's horse by the bridle. Albrecht took it for a joke. ... 'No more jokes here!' the knight answered. The sword hit the king from the right and left, and he, already bleeding from a terrible wound that crossed his entire face, *shouted to the Duke* [that is, to his nephew John, whom he mistakenly considered his supporter.*—Auth.],* "Help!" The Duke then ran at him, exclaiming, 'Here is my help for you!'—*and pierced him from the back with a sword with such force that its point went out of the front of his chest.* Then they left the bleeding Albrecht on the way and sped off. ... *Everyone was horrified by the commuted crime, and everyone condemned the murderers (all of them died in exile)"* ([304], v. 2, p. 400-402).

The entire plot is described almost verbatim in the work of the "ancient" Plutarch [660], who wrote about the death of Julius Caesar. Now it becomes clear when the "ancient" Plutarch (Petrarch?) actually lived and wrote—at the beginning of the XIV century the earliest.

5a. MIKHAIL OF TVER. Condemnation of his murderers. Two of them are named—Georgy and Kavgady ([362]). We quote: "The villain Kavgady some months after *suddenly ended his life.* ... Providence also punished the ruthless Georgy; and the memory of Mikhail was sacred for his contemporaries and posterity" ([362], v. 4, column 117).

■ ■5c. "ALBRECHT." Condemnation of his murderers. We saw that the conspirators who killed Albrecht were condemned by the people and expelled from the country ([304], v. 2, p. 400-402).

COMMENTARY. Let us summarize. The biography of the "ancient" Julius Caesar includes information from the life of the Grand Duke Michael the Holy of Tver. And a partial original prototype of the "ancient" Brutus ("brother"?) is the future Grand Duke Georgy of Moscow.

5.

GEORGY = YURI DANILOVICH IS REFLECTED IN WESTERN CHRONICLES AS "HENRY VII"

a. RUSSIAN-HORDE EMPIRE. *Georgy = Yuri = Gyurgi Danilovich of Moscow* (q.v. in fig. 3.6-3.7), the son-in-law of Khan Uzbek, ruled for 6 years, 1319-1325 (acc.

to [362]). In [145] he is called “Grand Duke” indirectly, when mentioning the death of his son.

He united the Russian lands under the rule of “Lord Novgorod the Great,” as Vladimir-Suzdal Russia was then called. He began a great conquest with the purpose of subjugating the entire known world to the power of the Grand Princes, or Great Khans, of Vladimir-Suzdal. In foreign sources, it is called in Greek—the “Mongol” conquest.

Initially, his capital was Rostov the Great. Georgy founded a new grand princely capital—Vladimir (“the owner of the world,” consequently, “the capital of the world”). Founded Nizhny Novgorod. Murdered at a young age. The circumstances of his death are unclear. According to some reports, Georgy was killed by the conspirators. Canonized as a saint. Included in the holy calendar under several names, namely:

1) as Saint George the Victorious (April 23, Julian calendar);

2) as the Grand Prince Georgy Vsevolodovich, wonder-worker of Vladimir (February 4, Julian calendar).

Due to the mistakes of later chroniclers, the Grand Prince-Khan Georgy is described on the pages of Russian and “Mongol” history (which is the same) several times under different names. In enumerating them, we will indicate in each case the century where the reflected original was erroneously placed. So, in this case, the names of his duplicate reflections, according to our results, are as follows.

- Partially, *Rurik,* the founder of the Russian Grand-Princely dynasty, is mistakenly placed by historians in the IX century.
- *Mstislav Vladimirovich the Brave,* erroneously placed by historians in the XI century.
- *Georgy Vsevolodovich,* erroneously placed by historians in the XIII century.
- *Genghis Khan* (or, more correctly, *Caesar Khan),* erroneously placed by historians in the XIII century.
- Partially, *Julius Caesar (Czar Yuri),* erroneously placed by historians in the I century B.C.

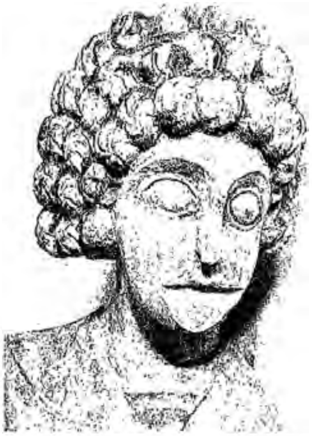

Fig. 3.6-37. St. George the Victorious. “Miracle of George about the Serpent.” Wood carving dated to the XV century. Until the middle of the XIX century, it was kept in Novgorod on Volkhov, in the altar of the St. Sophia Cathedral. George was often depicted with lush, curly hair. As we have already noted, this could have contributed to the myth ofthe Gorgon Medusa:. In the West, he is also known under the name “Henry VII? Taken from [135], ill. 9.

In fig.3.8, we present a very interesting Bulgarian icon of Georgy, called “St. George *on the Throne*$^{3'}$ ([111], p. 67). It is dated to the XIV century. The existence of throne portraits of Georgy is well explained by our reconstruction, according to which Georgy Danilovich really was the Czar-Khan of Russia-Horde. Thus, we still have ancient images that represent Georgy as a *Czar on the throne.*

■ ■ *c.* HABSBURGS. *“Henry (Heinrich) VII of Luxembourg,*^{33} 1309-1314 (acc. to [76]), or 1308-1313 (acc. to [304], v. 2, p. 406), ruled for 5 years. So, we have three options for the duration of his reign: 4 years (1309-1313), or 5 years (1309-1314 and 1308-1313), or 6 years (1308-1314). Thus, the duration ofthe reigns of Georgy (6 years) and Henry VII (5 or 6 years) practically coincide.

The name *Heinrich = Hein-Rich* could mean *Reich-Khan,* or, if “Rich” = “Rex,” *Khan-Czar.* Luxembourg (Lux-Burg) could mean *“bright, lustrous city.*^{33} So, *Heinrich of Luxembourg = Khan-Czar ofthe Lustrous City.* In the *Lutheran Chronograph* of the XVII century, instead of “Luxembourg,” we find the name *“Luchelburg” ([940],* sheet 327, reverse). But the Slavic word *“luch,*^{33} meaning *“ray (of light),*^{33} *is* virtually the same as the Latin word *“lux.*^{33} In this regard, the idea arises that the name *Luxembourg (“Svetogorsk,*^{33} in literal translation to Russian) coincides with the name of the legendary Russian hero *Svyatogor.* Therefore, it is possible that one of the names of Georgy of Moscow (a.k.a. Genghis Khan) was the Slavic name *Svyatogor.*

COMMENTARY. Let us return to fig. 3,5. It depicts the election of Henry VII as Emperor ([304], v. 2, p. 409). At the bottom of the miniature is an inscription in Gothic letters. Historians suggest that it reads as follows: *“Seven* Electors elect Heinrich,

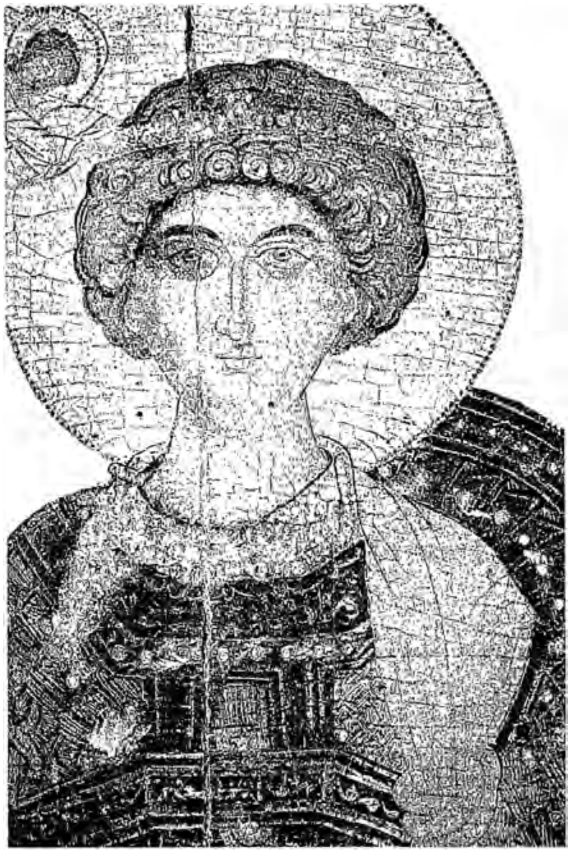

Fig. 3.8. Fragment of the Bulgarian icon "St. George on the Throne." Sofia. Dated to the XIV century. It is important here that George is presented as a real Icing on the throne. An angel puts the royal crown on his head. In the West, he is also known under the name "Henry VII." Taken from [114], p. 67.

Count of Lutzelburg, as Roman King in Frankfurt on November 27" ([304], v. 2, p. 409). However, let us take a closer look at the old inscription. Commenta- tors are trying to convince us that the Latin phrase is written here in abbreviated form: "Septem electores eligunt Henricum comitem Lutzill in regem Roma- norum Frankf. XXVII" ([304], v. 2, p. 409). However, this is not evident. Firstly, instead of "Luxembourg," the count's title, we see the name *"Lutzill"* in the inscription. *Lutzill* → *Lucilius* → *Lucius.* And we get the name *Lucius Sulla,* abbreviated into a single word. The well-known name of the "ancient" emperor from the beginning of the Second Roman Empire, allegedly of the I century B.C. Let us recall that Lucius Sulla was a contemporary of Julius Caesar. And we have just mentioned Julius Caesar as a reflection of Mikhail the Holy of Tver = Emperor "Albrecht" Habsburg. So it is quite natural that the royal name *Lucius Sulla* reappears in the XIV century. In addition, today, we are incited to think that the inscription refers to the election in the city of Frankfurt. But the original inscription reads "FNRK," which cannot mean *Frankfurt* but rather *Turkey,* or *Thrace.* The true meaning of the abbreviation cannot be understood from the inscription itself. Further research is necessary.

COMMENTARY. Where does the word "elector" come from in German? Today it is believed that the word "elector" (Kurfürst) is of purely German origin. Most likely, this is not so.

We are told that this title was used to name the elector-princes in the Holy Roman Empire, who, starting from the XIII century, were assigned the right to elect the emperor. The following is reported: "Legally, the Board of Electors was formalized by the *Golden Bull* of 1356" ([797], p. 674).

However, according to our results, the emperors of the Holy Roman Empire, who were also the Habsburgs of the XIII-XVI centuries, are phantom reflections of the Russian-Horde czars-khans of the "Mongol" Em- pire. In this case, an idea immediately arises that the word "Kur-fiirst" originated the old Rissan *"kuren- perst"* ("kuren-forefinger"). In CHRON6, we wrote that the founder of the Great Empire, Ivan Kalita = Caliph, introduced the division of the state into the *kureni (kurens).* The word *"kuren" is* still in use among the Cossacks and means "close community of peo- ple," "department," *"council."* And the word *"perst,"* as we already said, means "index finger." Therefore, the the word "Kur-fiirst" = "kuren-forefinger," which had a simple and clear meaning: a *"pointing* (appointing) *kuren,"* a council that *pointed at* a new czar-khan, *appointing him.*

In addition, the Slavic word *"perst"* could also be the origin of the German word *"erster"* ("first"), as well as of the English word "first."

In the history of "Mongolia" is also known the term similar to "kuren"—the *Kurultai,* the supreme political and military council of the Mongol Empire ([183], part 1, p. 33), which, in particular, elected the Khan.

1*a.* GEORGY OF MOSCOW. He is the legendary Genghis Khan, who created the Great Empire and initiated the unification of numerous lands under autocratic control.

■ ■ 1c. “HENRY VII.” The description of his reign, as well as the description of the reign of Georgy = Yuri of Moscow, is rather brief. The reign begins in an atmosphere of discords and feuds ([304], v. 2, p. 408-410). Henry VII (Heinrich = Khan-Rex = Khan-King) sets off aggressive campaigns. During one of them, he takes Rome. Having taken Rome, Henry VII leaves his governor there ([940], sheet 328). It is important to note that Henry VII, it turns out, was called “the Lord of the whole earthly world” ([940], sheet 328). It can be explained by the fact that, apparently, he is largely a reflection of Genghis Khan—the creator of the huge “Mongol” Empire.

2a. GEORGY OF MOSCOW. During the military campaigns of Georgy, in the vast areas under his reign, it is his brother *Ivan* Danilovich who is the actual ruler ([362], v. 4, column 122).

■ ■ *2c.* “HENRY VII.” Having gone on a military campaign, Henry VII leaves his son *John* to rule over Germany. “Henry’s son *John,* left by him to rule Germany, managed to successfully take possession of the Bohemian royal throne” ([304], v. 2, p. 412). So, both deputies of the main ruler have the same name—John (Ivan = Johann = John).

3a. GEORGY OF MOSCOW. His opponent unexpectedly murdered him. Not as a result of any conspiracy but out of *revenge.* The murderer is captured and executed ([362], v. 4, column 124).

■ ■ 3c. “HENRY VII.” Poisoned by a monk. Also out of *revenge.* No conspiracy either. The monk was caught and executed ([940], p. 328). We clearly have before us two stories describing the same event.

6.
THE STRIFE

a. RUSSIAN-HORDE EMPIRE. *Strife.* Two short-term Russian rulers: *Dmitry “the Fearsome Eyes” of Vladimir* (1325-1326, ruled for 1 year, acc. to [362]), and *Alexander (1326-1328,* ruled for 2 years, acc. to [362]). Neither one nor the other is ever mentioned in the annals ([145]). After them, the grand-princely power passes to the supposedly *Muscovite,* but apparently still the *Vladimir-Suzdal,* princes, starting with Ivan I Kalita = Caliph. (See the first paragraph of the next section.)

■ ■ *c.* HABSBURGS. *The strife* of 1308 lasted one year. Then *“Frederick of Austria”* came to power. Ruled for 8 years, 1314-1322 (acc, to [76]). There was also a short period of strife in the very beginning of Frederick’s reign, in 1314-1315, right after Henry VII ([940], sheet 328). Here the parallelism is blurred because of the strife.

7.
IVAN KALITA = CALIPH IS REFLECTED IN WESTERN CHRONICLES AS "LUDWIG OF BAVARIA"

a. RUSSIAN-HORDE EMPIRE. *Ivan Danilovich Kalita,* in a different pronunciation *Caliph,* ruled in 1328-1340, for 12 years (acc. to [362]; q.v. in fig. 1.15 and 1.16). Two options for the beginning of his reign are indicated in the chronicle [145], namely, 1322 or 1328. The year 1328 is mentioned twice, so it is from this year that we will count the reign of Kalita = Caliph: 1328-1340.

Ivan Kalita = Caliph, continued the unification of lands under the rule of the “Lord Novgorod the Great” = Vladimir-Suzdal Russia, initiated by his brother Georgy = Genghis Khan. Under Kalita, the “Mongol” conquest spread to the West. Kalita, also known as Batu Khan, subjugated Western Europe and founded the Vatican in Italy as the center of secular and religious power in Western Europe. (Vati-can = Batu Khan.) He also founded the very institute of Popes.

Kalita = Caliph founded the city of Yaroslavl, or, as they used to write, “Yaroslav’s Court of Novgorod the Great, at the intersection of two major trade routes—the Volga and the North Dvina Rivers. Figure 3.9 shows an old miniature called “Batu’s invasion of Russian cities.” Batu is depicted as a Russian prince in a petal crown and in red royal robes. European face, beard, blond hair (q.v. in fig. 3.10). The “Tatars” surrounding him look like typical Cossacks with settled forelocks on their heads.

Ivan Kalita = Caliph was both the Grand Prince

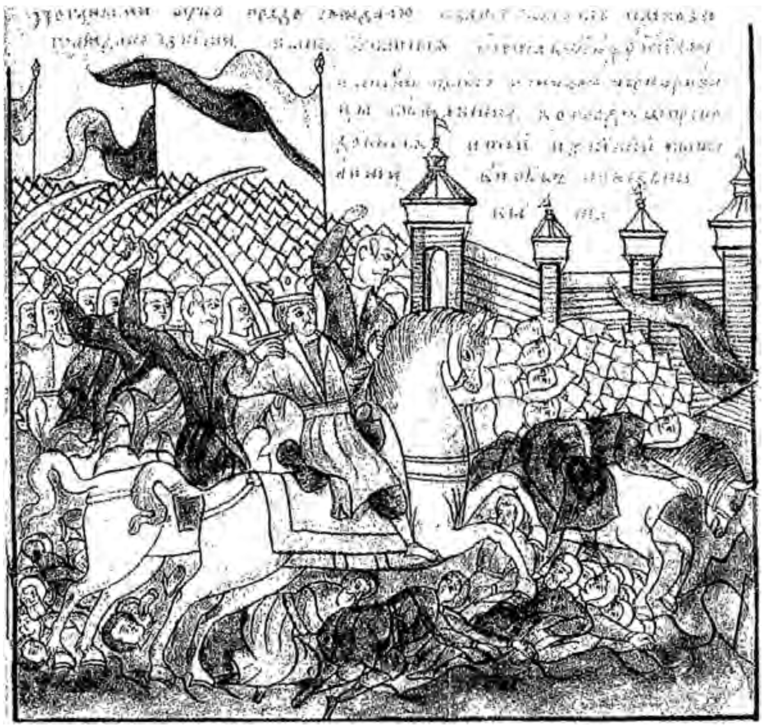

Fig. 3.9. "Batu's invasion of Russian cities. Miniature from the *Life of Euphrosyne of Suzdal.* XVII century" ([330:1], p. 85). The "Mongol" Khan Batu is depicted as a Russian prince in the royal golden crown. The "Tatars" surrounding him are typical Cossacks with settled forelocks. Ivan Kalita = Batu Khan is also known in the West under the name "Ludwig of Bavaria" and as the "antique" god Cronus. Taken from [330:1], p. 85.

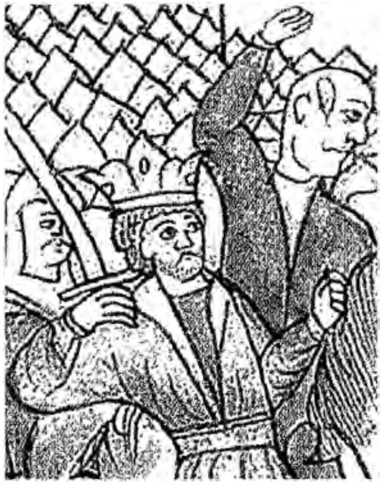

Fig. 3.10. Batu Khan on a XVII century miniature. Typical European with blond hair. Taken from [330:1], p. 85.

and high priest (Caliph). Europe also knew him as the "ancient" god and Assyrian Icing Cronus (q.v. in CHRON4, Chapter 14:22), as well as the mediaeval king-priest Presbyter John. In the West, he left behind a lot of memories, which eventually turned to legends and myths.

He died in the West, probably in Italy, having left behind two branches of power—the royal in Russia and the papal in Italy, which also claimed secular power worldwide. There was a long struggle between the two branches of power after his death.

According to our reconstruction, the Grand Prince-Khan *Ivan Kalita* = *Kalif* is mistakenly described on the pages of world history several times under the following different names:

- *Cronus,* the legendary Icing of Assyria. Described, for example, in the *History* of John Malala (q.v. in CHRON4, Chapter 14:22). In some myths, Cronus is considered the progenitor of the Olympian gods. So the mediaeval Greek legends began to assert. Later they were declared "very antique."
- *Yaroslav Vsevolodovich,* erroneously placed by historians in the XIII century.
- *Batu Khan,* erroneously placed by historians in the XIII century.

■ ■ *c.* HABSBURGS. *"Ludwig of Bavaria,"* ruled in 1314-1347, for 33 years (acc. to [76]), or in 1313-1347, for 34 years (acc. to [304], v. 2, p. 414). The name *Ludwig* probably comes from the Slavic word *"Ludovy,"* meaning "people." And the name *Bavaria* could be a variant of the word *"Barbaria."* In this case, the name Ludwig of Bavaria would mean "Barbarian people." After the collapse of Russia-Horde, this name was slightly "ennobled" by the Western chroniclers. Ludwig of Bavaria is a reflection of the following trinity of Russian czars-lchans: Ivan I Danilovich Kalita = Caliph (ruled for 12 years, 1328-1340, acc. to [362]) + son Simeon the Proud (ruled for 13 years, 1340-1353) + son Ivan II the Fair / the Red (ruled for 6 years (1353-1359, acc. to [36], [362]). In total, it makes 31 years.

1*a.* IVAN KALITA = CALIPH. *A pair of "co-rulers." The* formal co-ruler of Ivan Kalita is Alexander Mikhailovich of Tver. Alexander was appointed Grand Prince after the death of Georgy ([362], v. 4, column 124). However, the same year, Ivan Kalita was also appointed Grand Prince ([362], v. 4, column 126). Alexander was forced to go to the West. In 1337 he returned, but in 1339 was killed ([362], v. 4, column 143).

■ ■ lc. “Ludwig of Bavaria.” *Also a pair of “co-rulers.”* The formal co-ruler of Ludwig of Bavaria is Frederick. Moreover, as in the case of Alexander of Tver and Ivan Kalita, Frederick was elected *before* Ludwig ([304], v. 2, p. 415). In both cases, we see a double election, which creates a confusion: the first elected gets the title but cannot reign. (For more information on Ludwig and Frederick as co-rulers, see [940], sheet 328.)

2a. Ivan Kalita = Caliph. The joint rule of Ivan Kalita and Alexander of Tver formally lasts for 11 years, 1328-1339 ([362], v. 4).

■ ■ 2c. “Ludwig Of Bavaria.” The joint rule of Ludwig and Frederick lasts for 8 years ([76]). The durations of joint rule are quite close in both cases.

3a. Ivan Kalita = Caliph. Died of a *sudden illness.* “This marked the memorable reign of Ivan Danilovich: stopped in his important intentions by a *sudden illness,* he exchanged princely clothes for the mantle of a schemnik ... Muscovites, saying goodbye to him in a coffin irrigated with tears of the people, unanimously gave him the name of *rassembler of the Russian land and sovereign father”* ([362], v. 4, column 147). As we see, Ivan Kalita was also called *‘father”* (“batya” in Russian). This confirms our identification of Ivan Kalita with Batu Khan.

■ *3b.* Yaroslav Vsevolodovich. It is believed that Yaroslav was *poisoned* ([578], book 1, p. 675). By the way, Ivan Kalita was also reflected in the “old” Russian history as *Yaroslav the Wise,* allegedly of the X century. Let us note that next to Yaroslav the Wise is his warlord called *Budy* ([578], v. 1, p. 228). And this *Budy* is not only the warlord of Yaroslav the Wise, but his *“uncle and breadwinner”* ([578], v. 1, p. 228). Most likely, the warlord *Budy* is *Batu* Khan. That is, the Grand Prince Yaroslav the Wise himself. Which, as we noted earlier, is identified precisely with Batu Khan.

■ ■ 3*c.* “Ludwig of Bavaria.” It turns out that Ludwig also died *suddenly* ([304], v. 2). The *Lutheran Chronograph* of the XVII century reports that Emperor Ludwig was *poisoned* by the Pope, which caused him to fall off his horse and die ([940], sheet 328, reverse). Ludwig defeated all his main opponents and issued a declaration “stating the direct divine origin of royal power” ([304], v. 2, p. 424). The *Lutheran Chronograph* further reports that Ludwig appointed himself king and put on the *golden* diadem ([940], sheet 327, reverse). In contrast, previous emperors were crowned with *iron* crowns ([940]). Isn’t this message simply a reflection of the fact that it is precisely from Batu Khan that the *Golden* Horde arises? And the imperial crown became golden.

■ *4b.* Yaroslav the Wise, allegedly X century. *Attacked by a bear.* The name of Yaroslav the Wise is associated with the foundation of the city of Yaroslavl. It is believed that a *bear with an ax* appeared on the coat of arms of the city of Yaroslavl because Yaroslav the Wise, before the city construction had even begun, was *attacked by a ferocious bear* somewhere in that area. And the fearless Yaroslav killed the bear with an ax ([994], p. 7).

■■ 4c. “Ludwig of Bavaria.” *Also attacked by a bear.* Western European sources report that Ludwig of Bavaria was also attacked by a bear. The attack was so fierce that Ludwig died of apoplexy ([304], v. 2, p. 427). “Hunting a bear near Munich, he was stricken with apoplexy and died” ([304], v. 2, p. 427). Note that the accident with a bear attacking a sovereign appears only once in the written history of the Habsburgs ([304]). And the victim was Ludwig of Bavaria. So the event can be called unique. Just like a bear attacking the Russian czar. Two unique and striking episodes are superimposed on each other.

Commentary. Let us ponder the name Munich on the pages of old Western European chronicles. Today Munich is the name of a well-known German city. It could come from the word *“Mongolia”* (MNG = MNH). Or MN-KHAN (“Mongol Khan”). Therefore, if we come across a mention of Munich in old chronicles, then the name may refer to the “Mongol” = Great Empire. Later, when the old chronicles were edited in the XVII-

XVIII century, "Munich" replaced the references to "Mongolia" that became unpleasant.

5a. IVAN KALITA = CALIPH. In CHRONO Chapter 14:22.1), we pointed out that Ivan Kalita = Caliph, i.e., Batu Khan, founded the *Vatican* in Italy in the XIV century. By the way the name *Vatican* most likely comes from *Batu Khan,* who was probably reflected in Western sources as the Pope Innocent III. He was both a spiritual *and* secular ruler (caliph).

■ ■ *5c.* "LUDWIG OF BAVARIA." From this point of view, the mediaeval portrait of Ivan Kalita = Caliph in the form of his double-reflection, Ludwig of Bavaria, on the tomb in Munich ([304], v. 2, p. 428) is of particular interest (q.v. in fig. 1.17). On the head of Ludwig of Bavaria, we see a headdress that is strikingly reminiscent of the papal *tiara.* There is nothing surprising, as we indicated in the previous paragraph,.

8.

SIMEON THE PROUD = ALEXANDER NEVSKY IS ALSO REFLECTED AS "LUDWIG OF BAVARIA" IN THE WESTERN CHRONICLES

a. RUSSIAN-HORDE EMPIRE. *Simeon the Proud,* 1340-1353, reigned for 13 years (acc. to [362], [36], [145]). He is, apparently, *Alexander Nevsky* (q.v. in fig. 1.18).

Simeon the Proud ruled the "Mongol" Empire from Novgorod the Great. In Yaroslavl, that is, in the Yaroslav's Court of Novgorod the Great, he created a center of international trade between East and West. He also created the court of governors of Novgorod the Great as the center of administrative control of the whole Empire. Under him and his successors, such remote areas as Egypt and China were annexed to the "Mongol" = Great Empire (q.v. in CHRONS). Simeon was canonized under the name of the Holy Prince Alexander Nevsky the Wonder-worker (November 23, Julian calendar).

Due to mistakes in the later chroniclers, the Grand Prince-Khan Simeon the Proud, according to our results, is described on the pages of world history several times under the following names:

- *Alexander Yaroslavich Nevsky,* erroneously placed by historians in the XIII century;
- *Möngke* Khan, erroneously placed by historians in the XIII century;
- *Berke (Birkai)* Khan, erroneously placed by historians in the XIII century;
- *Djanibek (Jani Beg)* Khan.

■ ■ *c.* HABSBURGS. *"Ludwig of Bavaria" As* already noted, the Grand Prince-Khan Simeon the Proud, along with Ivan Kalita = Caliph, also contributed to the biography of Louis = Ludwig of Bavaria.

1*a.* SIMEON THE PROUD = ALEXANDER NEVSKY. *Dispute with the Pope.* During the reign of Simeon the Proud, that is, the Horde, a war breaks out with the Swedish King Magnus. Magnus wants to convert Russia to the Latin faith ([362], v. 4, column 161). "King Magnus took it into his head to serve the Pope, gathered the State Council in Stockholm and proposed to convert the Russians to the Latin faith by force, demanding people and money.... Hired many German warriors, sailed to the Beryozovye (Birch) Islands, and sent to demand the Novgorodians to select Russian philosophers to debate with their Swedish counterparts on the issue of Faith, and to accept the Latin one, if it were found better, or there would be war" ([362], v. 4, column 161). Magnus then gave a war to the Novgorodians, but in the end was defeated.

Karamzin continues: "The King in 1351 was plotting a new war against the Russians, and the Pope, to please him, allowed his knights to wear clothes with a holy cross, but the internal strife and misfortunes in *Sweden* did not allow this windy monarch to go wild again" ([362], v. 4, column 164) At the same time, "the King of *Poland* suddenly took it into his head to persecute of the Greek Church. ... Citizens, abhorring the *violence of the Papery,* glorified the tolerance of the Lithuanian rule; and the voice of the consanguineous people *echoed loudly in Moscow"* ([362], v. 4, column 164).

So, as we see, during the reign of Simeon the Proud, a dispute with the Pope flared up, *which led to war.* The same events were clearly reflected in the "biography" of Alexander Nevsky, a phantom reflection of Simeon the Proud.

■ 1*b.* ALEXANDER NEVSKY. Alexander received the nickname *Nevsky* (of Neva) for the victory over the Swedes. *The Pope announced a crusade against Russia* ([578], v. 1, p. 655-656). "A vast army, set up in *Swe-*

den for more than two years of noble knights, warriors, and numerous adventurers, was ready in 1240 to attack our borders. Birger Jarl himself led it, accompanied by "honest bishops" and *many clergymen"* ([578], v. 1, p. 656). The Swedes were defeated in the famous Battle on the Neva. "The formidable crusade *undertaken by the Pope* against Orthodoxy and Russia ended dolefully" ([578], book 1, p. 665).

Further it is reported: "The Pope sent to Alexander Nevsky two of his most noble grandees, Cardinals Gold and Gement, with a letter in which he *demanded Alexander to get himself and all Russian people converted to the Latin faith"* ([578], v. 1, p. 681). Alexander Nevsky refused and wrote a sharp reply to the Pope. "After the harsh answer given by Alexander to the ambassadors of the Pope, it was decided in Rome to recommence hostile actions against the Russian land. ... Innocent IV, who wrote to Alexander, sent an order to the bishops and clergy of Livonia to preach a new crusade. Moreover, *in his messages, he mixed up Russians with Tatars"* ([578], book 1, p. 684). The campaign of the Pope against Russia failed.

So, both under Simeon the Proud and Alexander Nevsky we are witnessing a furious *dispute and a whole series of wars with the Pope.* The victory went to Alexander Nevsky - Simeon the Proud.

■ ■ 1c. "LUDWIG OF BAVARIA." *Also, a dispute and a collision with the Pope.* Almost the same events we see in the "biography" of Ludwig of Bavaria. Pope John XXII "issued in Avignon a proclamation, in which he *demanded Ludwig to renounce his rights of the head of state* until they were confirmed by him, the Pope. In case of resistance, he, Ludwig, and his followers were subject to excommunication. *Ludwig protested.* ... The Pope tried to hurt otherwise. He incited the *Polish* King La- dislaus the Short to invade the Brandenburg march... *The Polish invasion,* which caused great indignation, indirectly served in favor of King Ludwig" ([304], v. 2, p. 420). *Ludwig of Bavaria won a complete victory and entered Rome.* He displaced the Pope and appointed an Antipope. However, as soon as Ludwig of Bavaria left, the Antipope relinquished power. Ludwig's struggle with the Pope continued. A few years later, the Pope again excommunicated Ludwig from the church and demanded that the electors elect a new head of state.

But Ludwig won again ([304], v. 2, p. 426).

So, in the story of Ludwig, as in the story of Simeon the Proud, as well as his reflection Alexander Nevsky, an important place belongs to the struggle with the Pope and the wars caused by it.

2a. SIMEON THE PROUD = THE HORDE. *King vs King.* In alliance with the Pope, the Swedish King Magnus is trying to capture Novgorod and convert Russia to Latinism ([362], v. 4, columns 161-164). They fail. Magnus cannot enter Novgorod. The nickname Proud ("Gordy" in Russian) is a slightly distorted word *"Horde."*

■ *2b.* ALEXANDER NEVSKY. *Idem, Prince vs Prince."* The opponent of Alexander Nevsky, *Daniel of Galitsk,* "entered into relations with the Pope, and the question was raised about the transition of him and all the Galician people under the authority of the latter if the Pope gathers a sufficient number of troops against the Tatars. Daniel, for his part, insisted that the Ecumenical Council be called to discuss the issue of reconciliation of Orthodoxy with the Latin faith. The cunning Innocent IV took it into his head to seduce Daniel by sending him the *royal crown....* Daniel *took the crown"* ([578], v. 1, p. 697). However, the struggle of Daniel of Galicia and the Pope with Alexander Nevsky (and with the "Tatars," whom the Pope for some reason did not distinguish from the Russians) *ended in failure* for the former.

■ ■ 2c. "LUDWIG OF BAVARIA." *Idem, King vs King.* At the request of the Pope, Charles of Moravia was elected *king instead of Ludwig.*

However, "this election did little to shake Ludwig's position. Charles, the papal protege, could not even reach the crowning. The city of Aachen [i.e., Khan's *city.—Auth.]* locked its gates in front of him" ([304], v. 2, p. 426). Probably, Aachen from the story of Ludwig of Bavaria is Novgorod in Russia, that is, the city of Yaroslavl.

3a. SIMEON THE PROUD = THE HORDE.

■ *3b.* ALEXANDER NEVSKY. His opponent Daniel "insisted that the Ecumenical Council be called to discuss the issue of reconciliation of Orthodoxy with the Latin faith" ([578], v. 1, p. 697). However, the council was not convened.

■ ■ 3c. "LUDWIG OF BAVARIA" We see similar events here. "Ludwig strongly confirmed his intention in Frankfurt and did not retreat, leaving the decision of the matter to the Ecumenical Council" ([304], v. 2, p. 419).

9.

IVAN THE FAIR IS ALSO REFLECTED IN WESTERN CHRONICLES AS "LUDWIG OF BAVARIA"

a. RUSSIAN-HORDE EMPIRE. *Ivan the Fair I the Red I the Beautiful* (q.v. in fig. 1.19) 1353-1359, ruled for 6 years (acc. to [36], [362]), or 1354-1359, ruled for 5 years (acc. to [145]). He continued to build the Empire and reigned from Novgorod the Great. He paid much attention to communication routes, the monetary system, international trade between East and West in Yaroslavl, and the organization of the Court of Governors of Novgorod the Great in Yaroslavl. After his death, he left his young son Dmitry Ivanovich (Donskoy). According to our results, he is also known on the pages of Russian history under the name *Yaroslav of Tver* and erroneously placed by historians in the XIII century.

■ ■ *c.* HABSBURGS. *"Ludwig of Bavaria!"* Grand Prince Ivan the Fair contributed to the "biography" of Ludwig of Bavaria.

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la. IVAN THE FAIR. *Metropolitan and anti-Metropolitan.* In the reign of Ivan the Fair, *two* Russian Metropolitans were simultaneously appointed. This event is exceptional. It happened for the first time. "The same summer (in 1354.—*Auth.)* a rebellion took place in the clergy, this had not happened before in Russia: in Czar-Grad, *two Metropolitans* were appointed by the patriarch to the Russian land, Alexei and Roman, and great was the enmity between them" ([832], part 3, v. 5, p. 107).

■■ lc. "LUDWIG OF BAVARIA." *Idem, Pope and Antipope.* As noted, Ludwig of Bavaria dismissed the Roman Pope and appointed another, Nicholas V, instead ([304], v. 2, pp. 421-422). Thus, for some time, there were, as it were, *two Popes* in the state. Apparently, this is a reflection of two warring metropolitans in Russia.

10.

DMITRY OF SUZDAL IS REFLECTED IN WESTERN CHRONICLES AS "CHARLES IV"

a. RUSSIAN-HORDE EMPIRE. *Dmitry of Suzdal,* 1359-1363, reigned for 4years (acc. to [362]), or 1360-1362, reigned for 2 years (acc. to [36], [145]).

Little is known about him. After the death of Ivan Ivanovich the Red, a strife and power struggle began in the state ruled by the young Czarevich Dmitry, the future Dmitry Donskoy. Under him the city of Kostroma becomes the Grand Prince's headquarters, the capital. According to our reconstruction, Dmitry of Suzdal is also known on the pages of history as *Vasily of Kostroma,* erroneously placed by historians in the XIII century.

■ ■ *c.* HABSBURGS. *"Charles IV,"* 1347-1378, reigned for 31 years (acc. to [76]). Recall that the name Charles (Carl) is just the title, *"King."* It is a reflection of the "sum" of two Russian czars-khans—Dmitry of Suzdal, (1359-1363, ruled for 4 years, acc. to [362]) + Dmitry Donskoy (1363-1389, ruled for 26 years, acc. to [362]). In total, it gives 30 years of reign. Chroniclers could easily merge these rulers into one since they had the same name—*Dmitry.*

11.

DMITRY DONSKOY IS REFLECTED IN WESTERN CHRONICLES AS "CHARLES IV" + "WENCESLAUS"

a. RUSSIAN-HORDE EMPIRE. *Dmitry Ivanovich Donskoy* (see his old image in fig. 3.11), 1363-1389, reigned for 26 years (acc. to [362]), or 1362-1389, reigned for 27 years (acc. to [36], [145]).

He was a child when his father died. A major strife begins in the ruling house of the Empire. As a result, power falls into the hands of the prominent military leaders—the thousanders, or, as they were then called in Russia, the *temniks.* (The term *"temnik"* comes from the old Russian word *"tma,"* meaning "a thousand.") When Dmitry Ivanovich came of age, entered into a power struggle with the then ruler of the Empire, *temnik* Ivan Vasilievich Velyaminov, whose other name was Mamai (also Nogai). Dmitry defeated Velyaminov-Mamai in the bloody Battle of Kulikovo, which

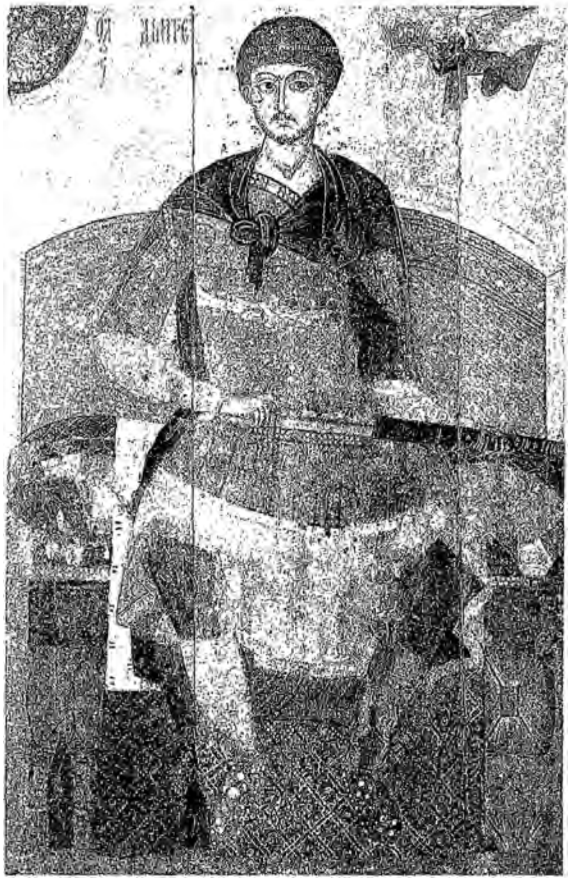

Fig. 3.11. Old icon of Demetrius of Thessaloniki from the Tretyakov Gallery. It apparently depicts the Grand Prince (Czar, Khan, Kagan) Dmitry Ivanovich Donskoy, the winner of the Battle of Kulikovo. Also known in the West as Charles IV and Wenceslaus. Taken from [277], p. 169, p. 172.

took place around 1380. According to our results, the battlefield was the site of modern Moscow, at the confluence of the Yauza and the Moscow Rivers. At the time, the city of Moscow was not there yet. The place of the battle is still called in Moscow the *Kulichki Field.* Sounds close to the legendary Kulikovo Field. According to the legend, Dmitry Donskoy personally participated in the Battle of Kulikovo.

He founded the city of Moscow on the site of that battle. The capital, the royal headquarters of Dmitry Donskoy, was then the city of Kostroma. According to our results, he is also known on the pages of history under the following names:

- *Svyatoslav Igorevich,* erroneously placed by historians in the X century;
- *Dmitry of Pereyaslavl,* erroneously placed by historians in the XIII century;
- *Toqta (Tokhta)* Khan, erroneously placed by historians in the XIII century;
- *Tokhtamysh* Khan of the XIV century.

■ ■ *c.* HABSBURGS. *“Charles IV”* (i.e,, simply “the Fourth King”).

la. DMITRY OF SUZDAL + DMITRY DONSKOY. After the death of Ivan the Fair, Dmitry of Suzdal became the Grand Prince. However, the Russian chronicle con- siders this appointment incorrect since the throne had to pass to Dmitry Ivanovich Donskoy ([832], part 3, v. 5, p. 110-113). Here the chronicles even mention the division of the reign after the death of Ivan the Fair. “The princes complained to the Khan about the *division of the reign* so that one would not offend the other. He did appease all and decided the *division”* ([832], part 3, v. 5, p. 110). So, at the beginning of this period, we see the *dual reign.* It lasted for about two years ([832], part 3, v. 5, p. 113). Formally, Dmi- try of Suzdal was elected Czar-Khan, but everyone perceives his election as *doubtful* ([832], part 3, v. 5, pp. Ill, 113). Tatishchev writes: “The Grand Prince Dmitry Konstantinovich got the grand princely title in Vladimir not through his father but through his grandfather [i.e., as it were, not quite legally.—*Au th.]”* ([832], part 3, v. 5, p. 111).

■ ■ lc. “CHARLES IV’ At the very beginning of his rule, almost the same dual reign arises. On the one hand, after the death of Ludwig of Bavaria, Charles IV was recognized as *his legal successor.* The following is reported: “Ludwigs death did not cause any upheavals. ... Charles IV was immediately recognized by many as the *legal sovereign”* ([304], v. 2, p. 429). However, *not Charles IV* is elected emperor, but another person. Moreover, the election is *doubtful.* “The Wittelsbachs ... put forward only the candidature of Edward III of England, who was elected in Oberlahnstein by four, *somewhat dubious* votes” ([304], v. 2, p. 429).

Thus, the dubiousness of the election is emphasized by both sources. In addition, in 1348, “the Bavarian party prompted the Count Günther von Schwarzburg to assume the ungrateful role of a rival king. In June 1349, he was indeed elected king in Frankfurt. But his career *ended rapidly.* Soon he himself began to be weary of his position.” ([304], v. 2, p. 430). Therefore, this election is also *doubtful.* The opponent of Charles IV clearly feels out of place.

The same event—a dubious election—is repeated in the Western biography of Charles IV once again. At the beginning of the reign of Charles IV, a certain *impostor* appears, posing as the Margrave *Waldemar* ([304], v. 2, p. 430). Charles IV soon “overthrew the false Waldemar” ([304], v. 2, p. 430). However, the “impostor” Waldemar did not only stay unpunished, but “was maintained all his life as a real prince, and when he died, was buried like a prince” ([304], v. 2, p. 430). The name *Waldemar* probably means Prince of *Vladimir.* Recall that the grand princes in Russia used to call themselves the Grand Princes of *Vladimir.* So, the German chronicles not only quite accurately report on the dynastic turmoil at the accession to the throne of Prince Dmitry Donskoy, but even mention some Russian titles, such as Prince of *Vladimir.*

COMMENTARY. What did the name *Oberlahnstein* mean? It can be translated from German as “Main State Fortification ”, or *“Main State Kremlin”* (“ober” = supreme; “Lahn” -> “Land” = country, state; “Stein” = stone -> stone Kremlin, e.g., in the capital of the Horde). The German name Oberlahnstein does not necessarily mean that the described events took place in Germany. The use of a German word can be explained by the fact that the chroniclers wrote in German and lived in Germany, which does not go without saying that they reported on the events that took place in Germany only. They often reported on the events in the metropolis of the Empire too. And that was Novgorod the Great = Yaroslavl in that era—the place of origin of the name *Habsburg* (see above).

COMMENTARY. Who was Gunther von Schwarzburg? One should not think that the above-mentioned Count Gunther von Schwarzburg was a true German count in the modern sense of the word. If we break his name into syllables, we will get the following: “Gün” = Khan, “ther” = Tatar, “Schwarz” = Black, “burg” = city. It is quite possible then that the German chronicler of the XIV century included in his text the German translation of a phrase like *“Tatar Khan from Chernigov,”* or *“from Montenegro.”* Beware of fakes! The Count Günther von Schwarzburg’s magnificent gravestone in the city cathedral of Frankfurt am Main (q.v. in fig. 3.12) was made no earlier than the XVIII century. Historians admit that this burial is “conditional,” to put it straight—fake.

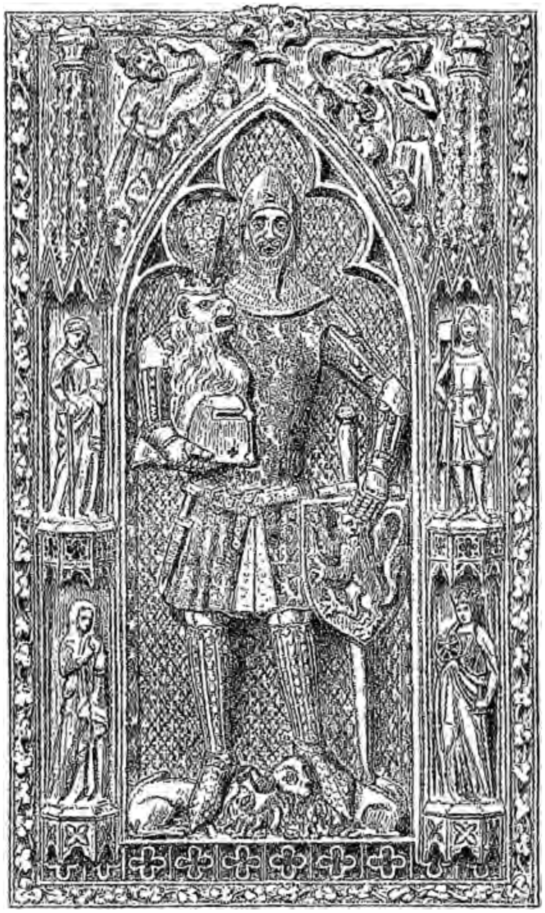

Fig. 3.12. Allegedly, Count Günther von Schwarburg. That is, Tatar Khan from Chernigov, or from Montenegro. Taken from [304], v. 2, p. 431.

COMMENTARY. What did the prefix “von” mean? In German, it indicates the person’s belonging to the nobility ([573], p. 1176). E.g., von Schwarzburg, or von Stein. But “von” is very similar to the Slavic word *“voin”* (“warrior”). So von Schwarzburg could mean *“Warrior of the Black City”* or *“Warrior of Montenegro.”* To be a "voin" = "warrior" was exceptionally prestigious. Probably, such a prefix could initially have only the descendants of the first "Mongol" conquerors who invaded Western Europe from Russia-Horde. Later the original meaning of the prefix "von" = "warrior" was forgotten. But the respect for it survived.

2a. DMITRY DONSKOY. By this time, according to our results, the "Mongol" Empire already existed. It also included the countries of Western Europe. As we noted in CHRONS, there were many Hordes in the emerging Czardom.

■ ■ *2c.* "CHARLES IV" It is to this era that the Western chronicles date the emergence of a large union called *Hansa* ([304], v. 2, p. 439). Today it is believed that "Hansa is an ancient German word, which means *association* or *community"* ([304], v. 2, p. 439). *Hanza* probably came from the Russian words *"knyazya"* ("princes") or *"khans."* So the Hanseatic League most likely means the "Khan's Union," or "Union of Princes." According to Western chronicles, the Hanseatic League played an important role in Western European life. It was a trade, political and military union. It is believed that *Hansa* was a union of *cities* ([304], v. 2, p. 439). Probably, a union of various *Hordes* was meant. In Western European territories of the Empire, far from the metropolis, the Hordes arose as a result of the "Mongol" conquest.

3a. DMITRY DONSKOY. *Strife in the Horde.* At the very beginning of the reign of Dmitry Donskoy, a great strife begins in the Horde. Tatishchev writes: "A great strife arose in the Horde" ([832], part 3, v. 5, p. 112). As a result, the Horde splits into two parts. One was ruled by the *temnik* Mamai, and the other by Amurat "with the Sarai princes" ([832], part 3, v. 5, p. 113). Apparently, *Amurat* is *Dmitry* Donskoy. Unvocalized names practically coincide: MRT = (D)MTR. The two Hordes started an internecine war. Tatishchev continues: "And so those two khans and those two Hordes, had little peace, always in enmity and war with each other" ([832], part 3, v. 5, p. 113).

■■ *3c.* "CHARLES IV' *Confrontation between the Hanseatic League and the princes.* In the reign of Charles IV and his son and heir Wenceslaus, there was a major turmoil in the Habsburg Empire. Cities, knights, and princes began to unite in alliances and fight with each other ([304], v. 2, p. 441-449). Several major battles took place. The following is reported: One of the immediate consequences of this long internecine war and the devastation that accompanied it was general financial exhaustion and debt" ([304], v. 2, p. 449). Exactly as in the history of Russia-Horde, Western chronicles describe here a very long turmoil, accompanied by many internecine wars.

4a. DMITRY DONSKOY. *The famous Battle of Kulikovo in 1380.* During the above-mentioned strife, the most significant battle takes place between the troops of Dmitry Donskoy and those of *temnik* Mamai. The battle is considered the most important in the history of mediaeval Russia

■ ■4c. "CHARLES IV" THEN HIS SON "WENCESLAUS." Under Wenceslaus, in 1386, the famous battle occurred near the Lucerne city of *Sempach* ([304], v. 2, p. 446). Western sources attributed it to the reign of Wenceslaus, the son of Charles IV. It is clear why (q.v. in fig. 2.7). The date of the Battle of Kulikovo, 1380, fell just at the junction of the reigns of Charles IV and his son Wenceslaus. Western chroniclers believed that Charles IV (i.e., Dmitry Donskoy) died in 1378. So they began to count the years of the reign of Wenceslaus from 1378. And so it turned out that the Battle of Kulikovo fell on the second year of the reign of Wenceslaus. Thus, some of the information from the life of Dmitry Donskoy is attributed by Western chroniclers to the reign of "Wenceslaus."

5a. DMITRY DONSKOY. According to our results, the Battle of Kulikovo took place on the site of future Moscow, on the Moskva River (q.v. in CHRON4, Chapter 6).

■ ■ *5c.* "CHARLES IV" + "WENCESLAUS." What did the name *Sempach* mean? According to Western sources, the battle took place near the city of Sempach ([304], v. 2, p. 446). Since the sounds P and V often pass into each other, the name *Sempach* could sound like *Semvak,* which in turn could result in a slightly distorted pronunciation of the name of the *Moskva* River. Indeed, the backbone of consonants is virtually the same: SMVK = MSKV. The consonant sets differ only in order.

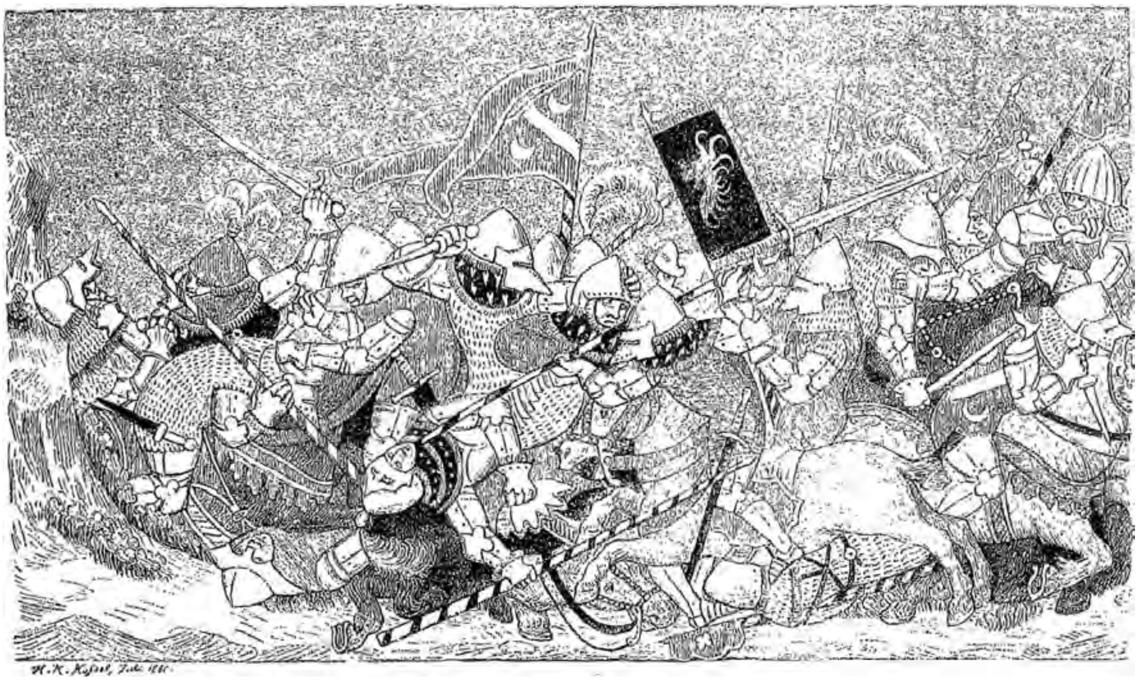

Fig. 3.13. Western European depiction of the Battle of Sempach, i.e., on the Moskva River. Moskva is spelled here as Semvak → Sempach. This is how the Battle of Kulikovo was reflected in the Western chronicles. Taken from [304], v. 2, p. 447.

So, it is possible that Western European chroniclers attributed to the place of the great battle the name *Moskva → Semvak → Sempach.*

In Figure 3.13, we present a mediaeval depiction of this battle as seen by Western Europeans. This is a miniature allegedly of the end of the XIV century from the handwritten *Chronicle of the World* by Rudolf von Ems. The manuscript is stored in the Kassel University Library ([304], v. 2, p. 447). Please note that one of the banners features Ottoman crescents (q.v. in fig. 3.14). The Grand Prince's *black banner* opposes the banner *with a dragon* (q.v. in fig. 3.15). Recall that

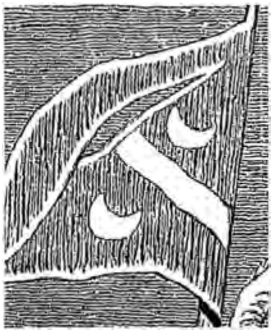

Fig. 3.14. Fragment of the image of the Battle of Sempach. Ottoman = Ataman crescents on the banner. Taken from [304], v. 2, p. 447.

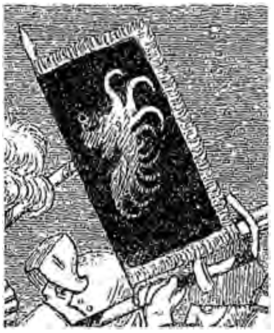

Fig. 3.15. Fragment of the image of the Battle of Sempach. Black Russian-Horde grand princely banner with a dragon.

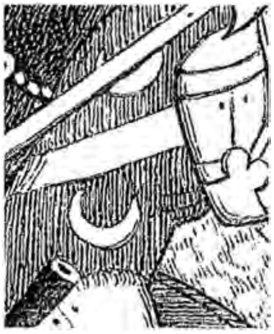

Fig. 3.16. Fragment of the image of the Battle of Sempach. Ottoman = Ataman crescents on the clothes of a knight.

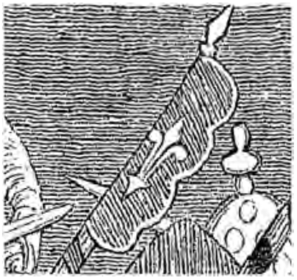

Fig. 3.17. Fragment of the image of the Battle of Sempach. Christian forked cross on a banner. From here could have come the "royal lily"—a symbol widely used later in Western Europe, especially in France.

Dmitry Donskoy had a *black grand princely banner* ([362], v. 5, column 39). The *Ottoman crescent* is also visible on the clothes of a *knight* on the right (q.v. in fig. 3.16). On other banners, we see *Christian crosses.* Note the banner with a forked cross (fig. 3.17). It is the second flag on the right. It is worth noting that there are similar crosses on the old gravestones that lie today in the Old Simonov Monastery in Moscow, As we reported in CHRON4, Chapter 6, the gravestones were laid next to the Kulikovo Field, on the site of the future Moscow, in memory of the battle. There are, in particular, the burials of two famous heroes of the battle—the monks Alexander Peresvet and Andrei Oslyabi. We suggested that the Old Simonov Monastery is located on the site of a mass grave of soldiers who fell in the Battle of Kulikovo.

COMMENTARY. *Sempach* of Western European chronicles and the river *Embach* = *Omovozh* = *Omovzha* in Russian chronicles. In Russian sources, the *Embach River* is quite often mentioned as a place of battles. See, for example, the geographical index to Karamzins *History* ([362], book 4, Pavel Stroyevs key, column 314). Karamzin believed that the Omovzha = Embach River flows into the Lake Peipus ([362], v. 6, column 42). However, in the old chronicles, geographical names are often confused. Under *Omovozh,* or *Omovzha,* could be meant the *Moskva* River, since the skeleton of the consonants, MVZH, is close to MSKV. On the other hand, the name *Embach* practically coincides with the "Western European" *Sempach,* which we have just talked about. So, we see that Embach or Sempach is also known in Russian history in the form of Omovozh = Omovzha, which most likely refers to the Moskva River, where, according to our results, the Battle of Kulikovo took place. Western Europeans described it as the Battle of Sempach.

6a. DMITRY DONSKOY. *Heroes of the Battle of Kulikovo—Alexander Peresvet and Andrei Oslyabi.* Let us recall that the Battle of Kulikovo opened with the single combat of the Russian enoch *Peresvet* against the Tatar warrior *Chelubey.* Peresvet died. After that, the general battle began ([362], v. 5, column 41).

■ ■6c. "CHARLES IV" + "WENCESLAUS." *Hero of the Battle of Sempach—Arnold Winkelried.* Western chroniclers report on the feat: "Arnold Winkelried of Unterwalden, being tall and strong, sacrificed his life to break through the phalanx and pave the way for the Swiss with his fall" ([304], v. 2, p. 446). His feat *opened the Battle* of Sempach. Perhaps the name of the monk *Alexander* Peresvet was distorted in the Western chronicles and turned into *Arnold.* In addition, in the German name Winkelried sounds *"Ink Horde!"* Recall that Peresvet was an *enoch* (monk) ([362], v. 5, column 41). The word "Unterwalden" is the German translation of the Latin *"inter silvas"*—*"between* the forests." As a result, it may give us an image of a monk from a monastery surrounded by forests. Thus, Arnold Winkelried of Unterwalden, described in the Western chronicles, is, perhaps, the monk Alexander Peresvet, whom the German chroniclers called "Arnold (Alexander), a monk from the forests of the Horde." In Russia, cities or monasteries surrounded by forests often had the word *"zalessky"* ("behind the forests") in their name. This custom is still preserved in the names of the cities such as *Pereslavl-Zalessky* in the Yaroslavl region ([185], p. 345). Moreover, the old Pereslavl principality was also called *Zalessky* ([185], p. 345). The *Encyclopedic Dictionary* says: "ZALESSKY LAND.—Ancient Russian name for the interfluve of the Oka and the Volga; the same as the Vladimir-Suzdal (Rostov-Suzdal) land" ([797], p. 447). We see that, in a sense, the German chroniclers correctly called the hero of the Battle of Sempach *a monk from the Zalessky Land.*

7a. DMITRY DONSKOY. *The scale and brutality of the Battle of Kulikovo.* In Russian history, the Battle of Kulikovo is considered one of the largest and crudest. Many warriors fell ([362], v. 5, ch. 1). Mamai *(temnik* Ivan Velyaminov) died shortly after the Battle of Kulikovo.

■ ■ *7c.* "CHARLES IV" + "WENCESLAUS." *The scale and brutality of the Battle of Sempach.* The Battle of Sempach also stands out for its scale. The army of Leopold (Mamai?) consisted, as reported, of at least ten thousand knights ([304], v. 2, p. 446). A lot of knights died. It is reported that "600 counts, barons, knights and their servants, and many ordinary soldiers covered the battlefield with their bodies" ([304], v. 2, p. 446). Like Mamai, Duke Leopold *dies.*

8a. DMITRY DONSKOY. A *second battle soon after the Battle of Kulikovo.* It is known that the second battle took place two years after the Battle of Kulikovo, in 1382. This time it is directly called in the Russian chronicles the Battle of *Moscow* ([759], p. 25; [36], p. 78). As we wrote in CHRON4, Chapter 6, this battle may be an annalistic reflection of the same Battle of Kulikovo, which ended up on the pages of Russian chronicles as an allegedly "second battle." The same doubling of battles (on paper) we see in the Western European version of the history of the Habsburgs.

■ ■8c. "CHARLES IV" + "WENCESLAUS." *A second battle soon after the Battle of Sempach. Two years later,* exactly as in the Russian history, the *Battle of Döffingen* occurs in 1388 ([304], v. 2, p. 448). It is again a battle between princes and cities. (That is, city Hordes?)

9a. DMITRY DONSKOY. *New succession law.* Under Dmitry Donskoy, a new succession law was introduced in Russia. If earlier the throne was inherited, as a rule, by the *brother* of the previous king, now the throne had to pass to the *son.* Starting from the era of Dmitry Donskoy, the new rule came into force under his successors. Karamzin mentions the law, talking about the dispute between Vasily II and Yuri Dmitrievich about their right to the throne. "Vasily proved his right to the throne with the *new Statute of the Muscovite Sovereigns,* according to which the grand princely reign was to be inherited by son after father, and not by brother after brother" ([362], v. 5, column 149).

■ ■ 9c. "CHARLES IV." The famous *"Golden Bull"—the New Law.* Under Charles IV, a new law was adopted, the *"Golden* BuK" ([304], v. 2, p. 433). It is emphasized that: "This bull, up to the very end of the German Empire (in the current century) was the *basic law of its organization, of its legal system"* ([304], v. 2, p. 433). The *Lutheran Chronograph* of the XVII century describes the Golden Bull with the following words: *"The law containing the rites and the method of electing Caesar"* ([940], sheet 329).

COMMENTARY. By the way, in the new chronology, it becomes clear why it is in the second half of the XIV century that we see a change in the law of succession to the throne. Prior to this, that is, in the era of the "Mongol" = Great conquest, it was natural to transfer the throne to a brother and not to a son. Indeed, there were wars that lasted many years, which permanently required an experienced, mature person as a head of the state. Therefore, the transition of the throne to the eldest in the family, that is, to the brother and not to the son, was dictated by the harsh wartime conditions. It was too dangerous to hand power over to a young, inexperienced teenager. Moreover, in wartime, when there is a strong external enemy, internal palace intrigues are naturally muted. All forces are directed out ward. In particular, the influence of the sovereign's wife is decreased, since it is always aimed at transferring the throne to the children, and not to the sovereign's brothers, which would lead to the change of the queen or czarina.

On the contrary, after the completion of the great conquest, internal palace and family problems in the royal environment began to play a more prominent role. This, of course, should have led to a change in the law of succession to the throne and to the transfer of power to a son and not to a brother. It is the son who continues the lineage of the father.

COMMENTARY. The name *Golden Bull,* apparently, meant the *Golden Will,* in the sense of the *Golden Decree* of the Czar-Khan. Or the *Gold Babylon,* which would be logical because it is a law of the *Golden Horde.* On identification of Babylon with the Golden Horde, see CHRON6 and CHRONZ.

COMMENTARY. The seal of Charles IV with a supposedly fantastic depiction of the city of Rome. Let us note an interesting point. In the book [304], v. 2, p. 434, there is a gold cover of the seal of Charles IV from the *Golden Bull* (see fig. 3.18). On the back is depicted a city with the inscription, "Aurea Roma," i.e., "Golden Rome." There is an inscription along the rim: "Roma caput mundi regit orbis frena rotundi," i.e., "Rome, the head of the world, keeps the entire universe in check" ([304], v. 2, p. 434).

Historians consider the print to be fantastic. For example, Oskar Jaeger comments on the seal as follows: "Reverse side: an image of a fantastic building with the inscription "Aurea Roma" (Golden Rome)" ([304], v. 2, p. 434). The image is considered fantastic today for the simple reason that there are no such

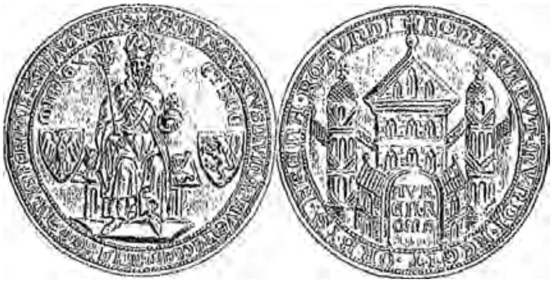

Fig. 3.18. Gold tire with the seal of Charles IV from the "Golden Bull." Taken from [304], v. 2, p. 434.

buildings in Italian Rome. While in Moscow, there is the famous Ivan the Great Bell Tower. Which, most likely, is depicted on the seal—to the right and left of the temple in the center. At least, the drawing on the seal of Charles IV is very reminiscent of Ivan the Great Bell Tower in Moscow.

12.
VASILY I IS REFLECTED IN WESTERN CHRONICLES AS "WENCESLAUS"

a. RUSSIAN-HORDE EMPIRE. *Vasily I Dmitrievich,* 1389-1425, reigned for 36 years (acc. to [362], [36], [145]; see fig. 1.25). During the reign of Vasily I Dmitrievich, a great schism began in the universal church, accompanied by a large number of internecine wars and unrest in the Empire. Vasily supported Orthodoxy in Russia during the great church schism of 1415. Later, under Vasily I Dmitrievich and his son Vasily II Vasilievich the Dark, Orthodoxy was strengthened in Russia. It is to this era that the famous annalistic Baptism of Russia by Vladimir the Holy belongs. Ranked among the saints under the name of the Holy Equal-to-the-Apostles Grand Prince *Vladimir,* in holy baptism *Vasily,* July 15, Julian calendar.

According to our results, he is also known in the pages of history under the following names:

- *Vladimir the Holy* (Vladimir Svyatoslavovich), erroneously placed by historians in the X century;
- *Vytautas of Lithuania.*

■ ■ *c.* HABSBURGS. *"Wenceslaus?* 1378-1400, ruled for 22 years (acc. to [76]). The name *Wenceslaus* could mean either the "Crown of Glory," or the "Glorious Crown," or come from the name of the Slavic people *Veneti.* Hence the name of the city of *Venice.* See the mediaeval image of Wenceslaus in fig. 1.26.

1a. VASILY I. *Reigned since the age of 17.* Vasily was enthroned quite early, at 17 or 18 ([362], v. 5, column 126).

■ ■ *1c.* "WENCESLAUS." *Reigned since the age of 18.* Wenceslaus was also enthroned quite early, at 18 ([304], v. 2, p. 444). In both cases, the chroniclers accurately noted the same age.

2a. VASILY I. Ruled for 36 years, that is, quite a long time ([362], v. 5, column 126).

■ ■ *2c.* "WENCESLAUS." Formally, he ruled for 22 years before his removal. He was deposed in 1400 ([304], v. 2, p. 452). However, after that, he still remained the King of Bohemia until his death in 1419 ([941], p. 39). So, in various capacities, Wenceslaus ruler until 1419. In this case, the total duration of his reign equals to 41 years. And Grand Prince Vasily I ruled for 36 years. The durations of 41 years and 36 years are quite close. Therefore, it can be said that Western and Russian chronicles simultaneously note exceptionally long reigns.

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3 a. VASILY I. *Split of the Russian Church metropoly in 1416.* Antimetropolitan Gregory ([832], part 3, v. 5, p. 222) appears in the formerly unified Russian metropolis. This leads to a schism in the Church. For some time, Russian Church has *two metropolitans:* Photius and Gregory ([832], part 3, v. 5, p. 222-225).

■ ■ *3 c.* "WENCESLAUS," or his successor, after Rupert, "SIGISMUND." *Church schism of 1415* under Sigismund. In 1414, the famous Council of Constance took place in the city of Constance. By that time, the Roman Church had simultaneously *three* duly elected popes—John XXIII, Gregory XII, and Benedict XIII ([492], p. 146; [940], sheet 340, reverse). The goal of the council was to resolve this issue. The schism in the Roman Church occurred *practically at the same time* with the schism in the Russian Church: in 1414 and 1416, respectively.

4a. VASILY I. *A long but inexpressive reign.* No particularly striking events in his reign are recorded. Karamzin writes: "Vasily Dmitrievich did not have the kind qualities of his father ... neither ardent military courage nor heroic generosity" ([362], v. 5, column 126).

■ ■ *4c.* "WENCESLAUS." *Also a long but inexpressive rule.* Western chroniclers speak of the reign of Wenceslaus rather sluggishly. For example, the following is reported: "Wenceslaus loved peace and comfort of life. ... By nature, he was incapable of either a direct and relentless course of action or sharp outbursts of anger" ([304], v. 2, p. 444).

13.

MURZA TEGINYA IS REFLECTED IN WESTERN CHRONICLES AS "FREDERICK, DUKE OF BRUNSWICK"

a. RUSSIAN-HORDE EMPIRE. *Murza Teginya* in 1425.

■ ■ *c.* HABSBURGS. *"Frederick, Duke of Brunswick"* in 1400.

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la. MURZA TEGINYA. After the death of Vasily I, the "mighty Murza Teginya" intervenes in the decision on his successor, supporting the candidacy of Yuri ([362], v. 5, column 149). However, fears arise among the nobility of the Empire that "this Murza will necessarily appropriate power over both Russia and Lithuania ... that *the Czar of the Horde himself will not dare to disobey such a powerful grandee in anything,* and that all others will become slaves of Teginya" ([362], v. 5, column 149). The frightened Khan's grandees began "to blacken Teginya, so that gullible Mahmet finally promised them to execute this Murza by death if he dared to stand up for Yuri" ([362], v. 5, column 149). Thus, although Murza Teginya was not a grand prince, he was suspected of trying to seize power and *faced a death threat.*

■ ■ lc. "FREDERICK." The *Lutheran Chronograph* of the XVII century casually and sparingly reports that before Rupert ascended the throne, in 1400, a certain *Frederick,* Duke of Brunswick, was murdered after having been elected Caesar. It is reported as follows: "Rupert, the Duke of Bavaria, was crowned on the 1st of September, thus replacing the insane Wenceslaus, thereafter the Bishop of Moguntin committed a supreme lawlessness, he *murdered* Frederick, Duke of Brunswick, the elected Caesar" ([940], p. 340). Most likely, the pages of the *Chronograph* reflected the Russian-Horde story of Murza Teginya described above. Only a few sources on the history of the Habsburgs mention Frederick among the elected Caesars. E.g., the famous historian Oskar Jaeger does not say a word about him ([304], v. 2). This circumstance is quite consistent with the fact that Murza Teginya was not elected as grand prince. He was only suspected of trying to seize power.

14.

YURI DMITRIEVICH IS REFLECTED IN WESTERN CHRONICLES AS "RUPERT OF THE PALATINATE"

a. RUSSIAN-HORDE EMPIRE. *Yuri Dmitrievich,* 1425-1434, reigned for 9 years (acc. to [362]), or 1425-1435, reigned for 10 years (acc. to [36]). Fie was the co-ruler and rival of *Vasily II Vasilievich the Dark* in the internal dynastic struggle for the grand princely throne of the Empire.

According to our reconstruction, he is also known on the pages of history under the following names:

- *Svyatopolk,* the murderer of Boris and Gleb, mistakenly attributed by historians to the XI century; and
- *Sigismund of Lithuania.*

■ ■ *c.* HABSBURGS. *"Rupert (Ruprecht) of the Palatinate,"* 1400-1410, reigned for 10 years (acc. to [76]). The name *Palatinate* probably comes from the Slavic word *"palata,"* meaning "chamber, palace." See his image in fig. 1.27.

1a. YURI DMITRIEVICH. *Struggle-rivalry with the future successor.*

Throughout his reign, he is struggling with his successor Vasily II. The struggle occurs in an atmosphere of unrest associated with the change of the law of succession to the throne ([362], v. 5, columns 150-154). According to the old law of succession, Yuri should become the Grand Prince as the *brother* of the previous ruler. According to the new law, this right belongs to Vasily II as his *son.* Some of the princes took the side of Yuri, and some were on the side of Vasily. The struggle ended with Yuri suddenly dying ([362], v. 5, column 154).

■ ■ lc. "RUPERT (RUPRECHT)." *Also a struggle-rivalry with the future successor.* Rupert had "a serious opponent in the person of Sigismund" ([304], v. 2, p. 452). Nevertheless, Sigismund became Rupert's successor. Rupert rules in an atmosphere of turmoil. Some of his subjects support Sigismund. The following is reported: "His own supporters rebelled against him, and in the midst of the unrest, he died" ([304], v. 2, p. 450).

Thus, both pictures correspond quite well to each other. Although both ruled for ten years, very little is known about Yuri and Robert. All descriptions of their reigns are reduced to a brief description of turmoil and rivalry.

15.
VASILY THE SQUINT IS REFLECTED IN WESTERN CHRONICLES AS "JOSIAS"

a. RUSSIAN-HORDE EMPIRE. *Vasily the Squint,* ruled in 1434, and for only one month ([362], v. 5, column 154; see also [832], part 3, v. 5, p. 240).

■ ■ *c.* HABSBURGS. *"Josias"* or *"Yodok,"* ruled in 1410, for about 4 months. In the *Lutheran Chronograph* of the XVII century he is called "Yodok Marchion of Moravia" ([940], sheet 340, reverse). The durations of the reigns of both duplicates agree well.

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1 *a.* VASILY THE SQUINT. *Cousin.* Vasily the Squint is the cousin of his rival, Vasily II the Dark. He is the son of Yuri Dmitrievich, the brother of Vasily I Dmitrievich, who in his turn was the father of Vasily II Vasilievich the Dark ([362], v. 5, column 154).

■ ■ lc. "JOSIAS," OR "YODOK." *Cousin.* He is the cousin of Emperor Wenceslaus, his co-ruler. The *Lutheran Chronograph* of the XVII century reports the following: "Yodok Marchion of Moravia, cousin of the Wenceslaus" ([940], sheet 340, reverse).

2a. VASILY THE SQUINT. Having accessed to the throne, he was almost immediately deposed. The deposition took place in the calm, without military action.

Vasily the Squint reigned for only a few months. After Yuri's death, "his son, the Squint, immediately assumed the name of the Sovereign of Muscovia and informed his brothers about it; despising him, they expelled the Squint from the capital" ([362], v. 5, column 154). Vasily the Squint *submitted without resistance.*

■ ■ *2c.* "JOSIAS," OR "YODOK." The *Lutheran Chronograph* reports: "Yodok, who did not possess a single virtue and who had only a beard as proof of his belonging to the male gender, had such power in the state that *he allowed the inferior nobles to depose him.* Ruled for about one year. We see here a good correspondence with Vasily the Squint.

16.
VASILY II IS REFLECTED IN WESTERN CHRONICLES AS 'WENCESLAUS" + "SIGISMUND"

a. RUSSIAN-HORDE EMPIRE. *Vasily II Vasilievich the Dark* (Blind), 1425-1462 (?) (acc. to [36], [362]; q.v. in fig. 1.28). According to [145], the end of the reign is not indicated, the last mention was in 1450, or he began to rule a second time—from 1447, or from 1448. Total reign 37 years, or 14 years. According to [145] and [362], he ruled from 1450 to 1462.

The reign of Vasily II the Dark is a time of unrest and civil strife in the Empire. The contradictions between the various branches of the formerly unified church are intensifying, which leads to internecine religious wars. Attempts to unite the dividing churches at the Council of Florence in Italy in 1438 did not succeed. The Russian Church and Grand Prince Vasily Vasilievich did not recognize the union. There is a break of relationship between Novgorod the Great = Russia-Horde and Constantinople.

During the reign of Vasily II, a terrible plague epidemic breaks out in the Empire and rages for a long time. Its center is the southern regions of the Empire. Through the created caravan routes covering the entire Empire, the infection spread to the vast expanses of Europe and Asia.

During the reign of Vasily II, Russia was preparing a second conquest of Constantinople and Southern Europe, which in religious sense separated from Russia as the metropolis of the Empire; moreover, they became the focus of the epidemic.

The Ottoman = Ataman conquest was successful. In 1453, Constantinople was taken and renamed Istanbul, that is, "Bolgar Camp," or "Babylon Camp," or "White Camp," or "Volga Camp."

According to our results, Vasily II is also known in the pages of history under the name *Yaroslav the Wise,* mistakenly placed by historians in the XI century.

■ ■ *c.* HABSBURGS. "Sigismund" or "Zsigmond," 1410-1438, ruled for 28 years (acc. to [76]). See old images of Sigismund in fig. 1.29 and 3.19.

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la. VASILY II THE DARK. *Was in captivity.* Vasily II was captured after the lost battle near Suzdal, but after a while was released. Soon he was captured *again,* this time by his own boyars ([362], v. 5, columns 181-186).

■ ■ lc. "WENCESLAUS," *Sigismun's* predecessor, *was in captivity and in prison.* It is reported that "Moravian princes even captured Wenceslaus and kept him in captivity for some time" ([304], v. 2, p. 450). The *Lutheran Chronograph* of the XVII century reports that Wenceslaus was imprisoned *twice in a row.* Namely, "He was thrown into prison by the people of Prague, escaped from there with the help of a key keeper, but, having just come to his senses, found himself in a prison in Vienna, from where escaped with the help of a fisherman's trick, and returned to the throne" ([940], p. 329). In both cases, we see a *double captivity,* that is, fairly bright events are superimposed one upon another.

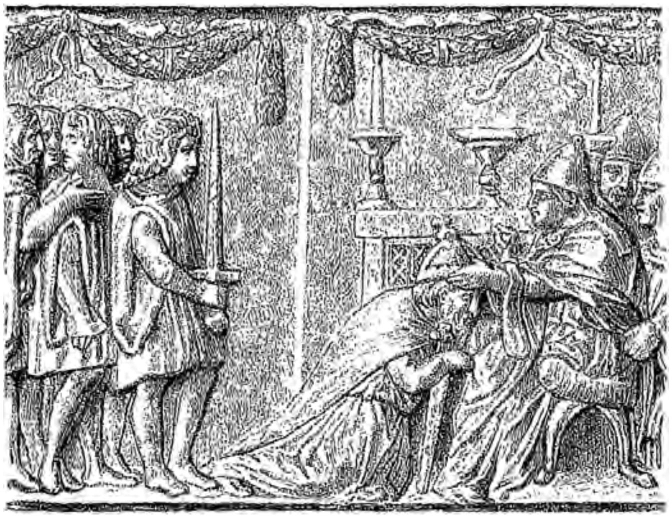


Fig. 3.19. The coronation of Emperor Sigismund by Pope Eugene IV. The image on the bronze gate of St. Peter's Basilica in Rome. Made in 1447. Taken from [304], v. 2, p. 503.

2a. VASILY II THE DARK. *Atrocity.* Karamzin writes: "An atrocity was committed, of a kind not heard of in Russia since the twelfth century: Vasily gave the order to blind this cousin" ([362], v. 5, column 156). The atrocity was so great that it caused a rebellion and deposition of Vasily II. Vasily II was captured and imprisoned ([362], v. 5, column 158).

■ ■2c. "WENCESLAUS," the predecessor of *Sigismund. Atrocity.* It is so appalling that led to rebellion and removal of the Emperor. Oskar Jaeger writes: "Regarding the *famous atrocity* committed by Wenceslaus, namely, the drowning of the respectable abbot John of Nepomuk in Moldau [Vltava River in Bohemia.—*Ed.],* all the Bohemian nobility rebelled against the king, and his nephews, the Moravian princes, joined the rebels. They even captured Wenceslaus and kept him in prison for some time" ([304], v. 2, p. 450).

3a. VASILY II THE DARK. *Deposition.* After his return from the first captivity, a conspiracy of princes formed against Vasily II. He was captured and *removed from power. Charges* against him were brought "on behalf of Dmitry Yuryevich, Ivan of Mozhaisk, and Boris of Tver" ([362], v. 5, column 186). *He was removed from power.*

■ ■3c. "SIGISMUND." *Deposition.* The *Lutheran Chronograph* of the XVII century says almost the same about Sigismund: "By the common decision of the Electors, the power was taken away from him" ([940], p. 329). That is, the Pointing Kuren (Election Council) of the Horde deprived him of the grand princely power. Oskar Jaeger writes: "The electors, having agreed among themselves, decided to invite King Wenceslaus to the princely congress in Oberlahnstein (i.e., as we have already said, in the Main State Kremlin.—*Auth.),* so that he could exonerate himself before the princes from many accusations raised against him. When he did not appear at the court, *the princes declared him deprived of the throne'* ([304], v. 2, p. 452).

4a. VASILY II THE DARK. *His blinding.* Vasily II was blinded. Hence his nickname, the *Dark* ([362], v. 5, col. 186). In addition, his *opponent,* Vasily the Squint, got his nickname because he was *blind in one eye.* Moreover, Vasily the Squint was also *blinded* ([362], v. 5, col. 156).

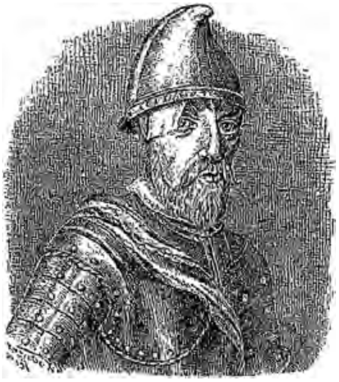


Fig.3.20. An old portrait of the squint, and then blind, commander Jan Žižka. Taken from [304], v. 2, p. 499.

■ ■ 4c. "SIGISMUND." *Squint,* and then *blind Jan Žižka.* Emperor Sigismund has a *blind in one eye,* and then *completely blind* opponent—the famous commander *Jan Žižka* (q.v. in fig. 3.20). The Hussites rise against Sigismund. It is believed that the Hussites were followers, supporters of Jan Hus. But, most likely, *Hussites were Cossacks* (q.v. in CHRON5). Therefore, the name of the leader of the Hussites, Jan *Hus,* could originate in the same word—*Cossack.* Oskar Jaeger reports: "In the nobleman *Jan Žižka* the Hussites had a brilliant leader, who enjoyed *unlimited authority.* This allowed him, even when he became *completely blind,* to ensure victory for the Hussites" ([304], v. 2, p. 499-500). Note that Jan Žižka is depicted as blind in one eye (fig.3.20 and 3.21), that is, *squint.* He was not completely blind from the very beginning of his activity, but then went completely blind, just like his original, Vasily the Squint, who at first was squint, and then blinded.

COMMENTARY. One cannot help paying attention to the name Žižka. It is close to the name Sigismund in its old form that was used, for example, in Russian sources—*Zsigmond* ([36], p. 217). It is pretty clear that Žižka and *Zsigmond* (pronounced "Zhigmond") are very similar. Note that in Russian history, *Vasily* the Squint is an opponent of *Vasily II* the Dark. Both opponents have the same name, *Vasily.* It is about the same for Žižka and *Zsigmond.* This could confuse the chroniclers of the XV century—which one is blind? The name *Zsigmond* could be a distortion of *Zsig the Mongol,* i.e., *Zsig the Great.*

COMMENTARY. It turns out that the Hussites, starting a military campaign against Austria, Hungary, Saxony, and Meissen, called these countries "the lands of the *Philistines* and *Moabites"* ([304], v. 2, p. 501). These are the Old Testament names. Therefore, for the Hussites, the biblical lands of the *Philistines* and *Moabites* were in Western Europe. And by no means in distant Palestine, as the Scaligerian history assures us today. At the same time, the views of the mediaeval Hussites correspond precisely to our reconstruction. But historians do not like them very much. Oskar Jaeger irritably comments on this circumstance as follows. In his opinion, the Hussites expressed themselves "in the language of *fanaticism, obstructed by the Old Testament conceptions"* ([304], v. 2, p. 501).

5a. VASILY II THE DARK. His wife's name was *Maria* ([832], part 3, v. 5, p. 237).

■ ■ 5c. "SIGISMUND." His wife's name was also *Maria* ([940], sheet 340, reverse).

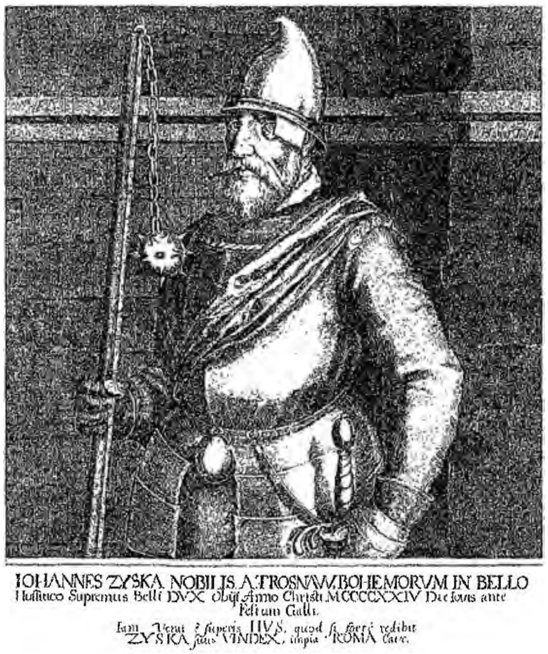

IOHANNES ZYSKA NOBILIS A TROSNAW BOHEMORVM IN BELLO
Hussitico Supremus Belli DVX obijt Anno Christi MCCCCXXIV Die Iovis ante
Festum Galli.
Iam Venit e superis HVS, quod si forte redibit
ZYSKA suus VINDEX, impia ROMA Cave.

Fig. 3.21. An engraving, allegedly of 1424, depicting Jan Žižka. It bears the inscription: "IOHANNES ZYSKA NOBILIS A TROSNAW, BOHEMORVM IN BELLO." Taken from [330], v. 2, insert between pp. 92-93.

17.

DMITRY SHEMYAKA IS REFLECTED IN THE WESTERN CHRONICLES AS "ALBERT OF AUSTRIA"

a. RUSSIAN-HORDE EMPIRE. *Dmitry Shemyaka,* 1446-1450, ruled for 4 years (acc. to [362], [36]). According to [145], he ruled in 1445-1450. That was a short reign of 4-5 years.

Dmitry Shemyaka was the rival of *Vasily Vasilievich* in the internal dynastic struggle for the grand princely throne of the Empire. He won, but for a short time.

■ ■ *c.* HABSBURGS. *"Albert of Austria,"* 1438-1440; reigned for 2 years (acc. to [76]). A short reign of 2 years.

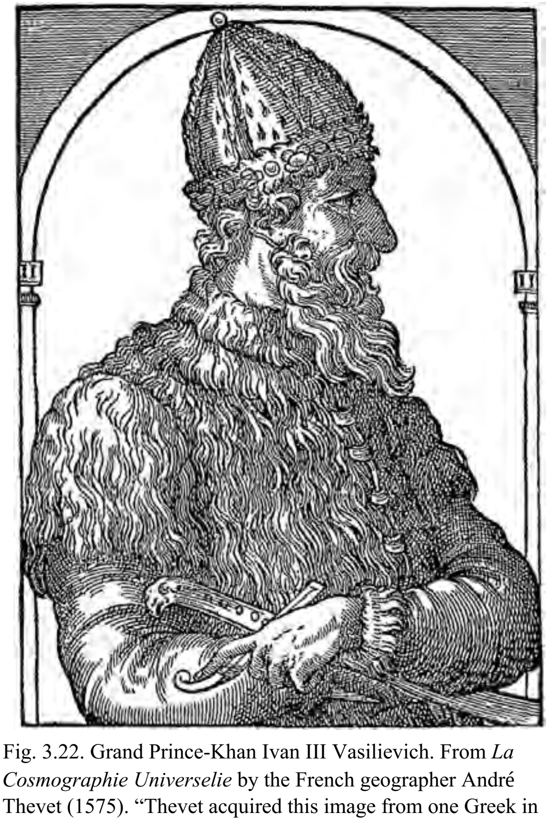


Fig. 3.22. Grand Prince-Khan Ivan III Vasilievich. From *La Cosmographie Universelie* by the French geographer André Thevet (1575). "Thevet acquired this image from one Greek in Asia Minor (?—*Auth.)"* ([578], v. 2, p. 117, ill. 103). The following is noted: "To our greatest regret, *there is no reliable image of Ivan"* ([578], v. 2, p. 117). See also [304], v. 2, p. 534. In the West, he was called Frederick III.

COMMENTARY. Regarding the name *"Austria,"* see CHRONS, Chapter 21. "Austria" is the Latinized "Osterreich," meaning "Eastern State."

The name *Albert* probably comes from *"alba"* = "white." Therefore, "Albert of Austria" simply means "White Eastern State."

18.

IVAN III IS REFLECTED IN WESTERN CHRONICLES AS "FREDERICK III"

a. RUSSIAN-HORDE EMPIRE. *Ivan III* (baptismal name *Timothy) Vasilievich, the Great, "the Terrible."* reigned for 53 years, 1462-1505 (acc. to [362]; see fig.3.22, 1.30, and 3.23). Figure 3.24 shows the inscription on an old engraving.

Ivan III actually ruled from 1452, that is, for 43 years, or 53 years. Sometimes he is credited with 24 years of reign, if one counts from the moment of formal independence from the Horde in 1481. According to [36] and [145], he was first mentioned as the Grand Prince in 1452. According to [36], the end of Ivan Ill's reign fell on 1507. Karamzin notes that Ivan III was called "the Terrible," like Ivan IV. On the correspondence between Ivan III and Ivan IV, see CHRON6, Chapter 6:2.1.

Ivan III came to power as a result of an intradynastic struggle. In the battle known as "the Great Stand on the Ugra River," he defeated the previous Grand Prince-Khan, and took the throne of Novgorod the Great. Probably, *Ivan III Vasilievich* was not the son of the previous sovereign, although he belonged to the ruling dynasty.

At the time, the metropolis of the Empire was divided into two parts—the southern part, Ottomania = Atamania, and the northern part, Muscovy. The newly captured Istanbul was made the second capital of the Empire. The southern regions of Europe were directly subordinate to it. Western, northern, and central Europe and Siberia remained in direct subordination to Novgorod the Great = Yaroslavl, where on the throne was *Ivan III Vasilievich.*

According to our results, he is also known in the pages of history under the following names:

- *Vsevolod Yaroslavich,* erroneously placed by historians in the XI century;
- *Cazimir of Lithuania.*

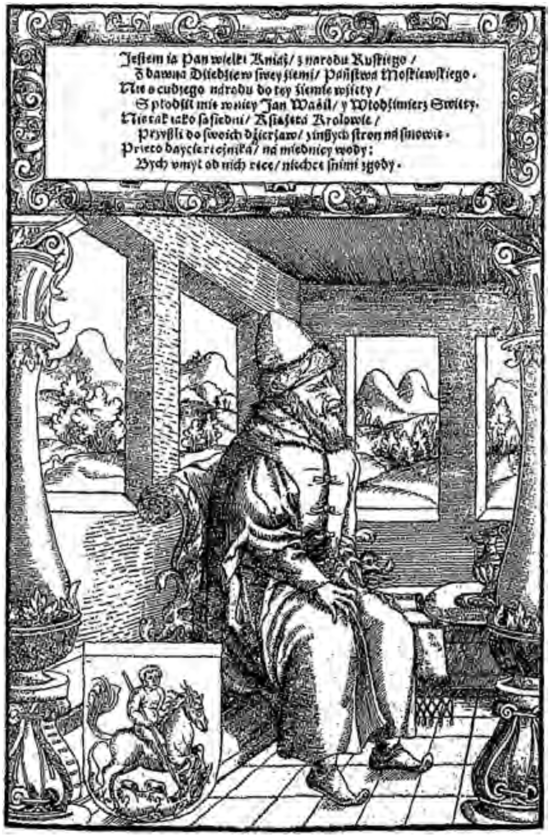
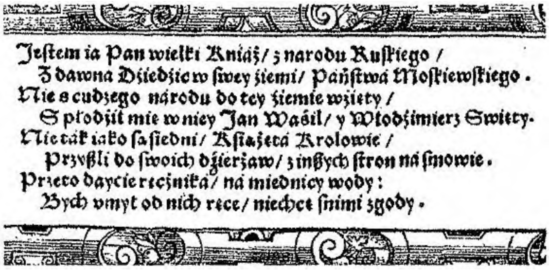


Fig. 3.23. Grand Prince-Khan Ivan III. In Western chronicles, he is called Frederick III. Old engraving from the collection of the Zvenigorod Museum. Taken from [422], p. 40.



Jeſtem ia Pan wielki Kniąż/ z narodu Ruſkiego /
Z dawna Dźiedźicew ſwey źiemi/ Páńſtwá Moſkiewſkiego.
Nie s cudzego narodu do tey źiemie wźięty /
Spłodźił mie w niey Jan Waśil/ y Włodźimierz Swięty.
Nie ták iáko ſąśiedni/ Kśiążętá Krolowie /
Przyſzli do ſwoich dźierżaw/ z inſzych ſtron ná ſmowie.
Przeto daycie ręcznika/ ná miednicy wody:
Bych vmyt od nich ręce/ niechcę ſnimi zgody.

Fig. 3.24. The inscription on the engraving shown in fig. 3.23. The *Russian* text written in Gothic letters. It begins with the words: "I, Pan Great Prince of the Russian people, since long ago till today, own this land of the Moscow state..." etc. Or the text is written in Polish, which in the XVII century still was very close to Russian and only later began to change more and more, so today Poles and Russians hardly understand each other. As we can see, Lhere were no problems in mutual understanding before. Taken from [422], p. 40.

■ ■ *c.* HABSBURGS. *"Frederick III,"* 1440-1493, reigned for 53 years (acc, to [76]; see fig. 1.31,3.25, and 3.26). The duration of the reigns of Frederick III, who ruled for 53 years, and Ivan III, who ruled for 53 or 43 years, are in perfect agreement.

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la. IVAN III VASILIEVICH. *Strange characteristic of his rule in the Scaligerian-Millerian history.* Ivan III ruled as we are told, for 53 or 43 years. That is, quite a long time. Moreover, he ruled in a turbulent era. He took Constantinople. However, some chronicles present us Ivan III as a fearful, indecisive person who lacks military spirit. At the same time, it turns out that under him the Russian state becomes more powerful than ever. In his laudatory ode to Ivan III, Karamzin writes: "Winning everywhere from Siberia to Embach and Desna by strength, discipline, and courage of the troops and their commanders, *he as a person had no military spirit.* 'My matchmaker,' Stephen of Moldavia said about him, 'is *a strange man—sits at home, has fun, sleeps calmly, and triumphing over the enemies'"* ([362], v. 6, column 214).

■ ■ 1c. FREDERICK III. *Strange characteristic of his rule in Scaligerian history.* Frederick III reigned, as we are told, for 53 years. Quite a long time.

His reign was by no means calm. In 1453, he took Constantinople. There were many battles in Germany ([304], v. 2). The chroniclers make us believe that Frederick III practically did not participate in the events unfolding around him. And yet, this supposedly indifferent attitude brings him victory after victory. They write: "Emperor Frederick was indifferent to all this, and, judging by the results, such *a policy of neutrality* was the height of wisdom, because by the end of his reign *the House of Habsburg attained so great a power that it echoed in the entire Europe"* ([304], v. 2, p. 552). In other words, doing nothing, he succeeded in everything.

At the same time, describing the personal qualities of Frederick III, Western European chroniclers in every possible way emphasize the "bad features" of his character. They write: "His reckless and mean selfishness, his *laziness* and *cowardice,* his petty, *blunt* character, devoid of any higher impulse, stood in *pitiful* contradiction with the spirit of the time, which strived irresistibly to the *complete renovation of European life"*

([304], v. 2, p. 508). And the great Emperor allegedly stood despondently on the sidelines and in a mysterious way, doing nothing, reaped the fruits of the unstoppable spirit of the times. All this is surprisingly reminiscent of the description of Ivan III, cited above. The Russian historian Karamzin echoes the Western chroniclers: *"Carelessness and indifference* of Emperor Frederick IV" ([362], v. 6, column 210).

Note that Frederick III was sometimes called Frederick IV. See, for example, his portrait-medallion in fig.3.25, where it is written, "FRIDERICVS nn." Oskar Jaeger reinforces: "Frederick, in *his low soul,* thought only of personal gain" ([304], v. 2, p. 508). And further: "Those fifty years during which Frederick III was the German King could be called a *very sad period in the history of Germany.* ... The deeds of this ruler, *whose entire reign was a chain of failures, nevertheless ended with great benefits at least to his House* [of Habsburgs.—-Ed.]. An *indecisive* and secretive person, he had no idea about anything at all" ([304], v. 2, p. 544). Or one more interesting touch: "The reign of Frederick was *so bad* that even *the coin,* among other things, *was heavily damaged"* ([304], v. 2, p. 549). What a bad Frederick, he even ruined the minting of coins.

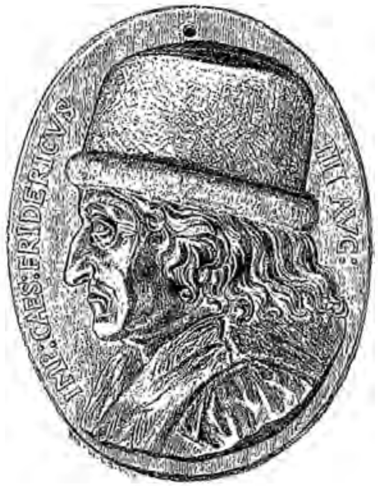
IMP. CAES. FRIDERICVS III AVG.

Fig. 3.25. Portrait-medallion of Emperor Frederick III (i.e., Ivan III). Artwork by Antonio Abbondi. Taken from [304], v. 2, p. 545.

COMMENTARY. The parallelisms that we have discovered, Ivan III, a.k.a. Frederick III, a.k.a. Tamerlane, a.k.a. Mehmed II the Conqueror, who took Constantinople, was an outstanding Horde Czar-Khan (q.v. in CHRON6 and CHRON7). The deep hostility of Western European historians and chroniclers towards Mehmed II is well known. Later, creating a "new history of Europe according to Scaliger," European historians propagated (on paper) a single king-khan into several duplicates. One was Ivan III in Russia, the other was Frederick III in Germany. At the same time, the creators of false history could not leave in their biographies the major military victories of the original khan—the capture of Constantinople and the conquest of many European countries. The fact is that Constantinople was still in the hands of the Ottomans. Therefore, it was impossible to say, for example, that Czar-Grad was taken by the "German King Frederick III." Or by "Russian Czar Ivan III." Meanwhile, *that would be pure truth.* But it would immediately reveal that carefully glossed-over fact that Germany, like Europe in general, was, in that era, part of Russia-Horde. So, Scaligerian historians of the XVII-XVIII century did their best to hide this circumstance.

Thus, later historians unanimously handed over the capture of Constantinople to the Ottoman Mehmed II. And the "German" and Russian Czars—Frederick III and Ivan III—were deprived of this glorious deed. But some traces of the original identity of Ivan III = Frederick III = Mehmed II = Tamerlane still remained in Scaligerian history. That is why the hint of the deep hostility to the Ottomans automatically fell on both Frederick III and Ivan III. On the pages of Scaligerian textbooks, they began to write about them in the

Fig. 3.26. Sculpture of "Frederick III" on the sarcophagus in the Cathedral of St. Stephen in Vienna. Before us is a conditional Western European image of Khan Ivan III "the Terrible" (a.k.a. Mehmed II the Conqueror). Taken from [1445], p. 42.

following way. They were great and powerful rulers, the world bowed before them, yet they were somewhat cowardly, uninitiative, lazy, even sleepy. They were just lucky. As for Frederick III, they even introduced a theory about the "luck of the Habsburgs." They thoughtfully argued that the House of the Habsburgs *"owed more to luck than to intelligence"* ([304], v. 2, p. 552).

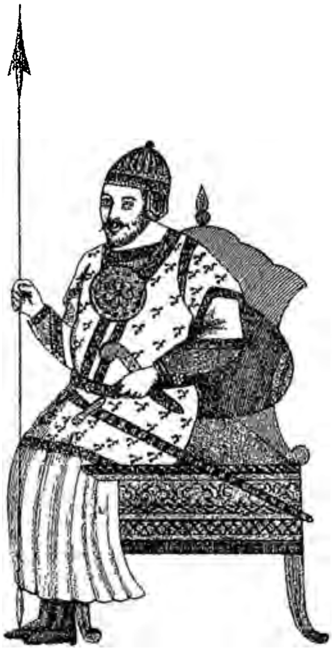

Fig. 3.27. Mediaeval image of Tamerlane. He is also Czar-Khan Ivan III = Mehmed II = Friedrich III. Taken from [578], v. 2, p. 11, ill. 4.

2a. Ivan III Vasilievich. *Sore legs of Ivan the Young. Tamerlane the Lame.* No information has come down to us about any problem with the legs of Ivan III. But he had a son, *Ivan the Young.* It turns out that "the son of the Grand Prince, Ivan the Young, died in 1390, *suffering from pain in his legs."* A Jew mistro Leon, who came from Venice, undertook to treat him ... The Jew started to give him a potion to drink and *burned his legs with glass jars"* ([578], book 2, pp. 194-195).

It is possible that the doctor performed some surgery on the legs of Ivan the Young. In any case, the words that the legs had to be *burned* with something may suggest the *cauterization* of cuts or the use of red-hot surgical instruments. Apparently, the mediaeval surgeon tried to avoid infection. In addition, as we noted in CHRON4, Chapter 11, one of the duplicates of Ivan III is the famous warlord Tamerlane (q.v. in fig. 3.27). Tamerlane was nicknamed *"the Iron Lame"* ([829], p. 507; also [578], v. 2, p. 11). That is, he had some serious problem with his leg. He is believed to have been shot in the leg and limped for the rest of his life ([829], p. 23). Thus, either Ivan III himself, or his son Ivan the Young, had some surgery on his legs. As far as we know, no other Russian grand prince had this kind of health problem. So, the case of Ivan III, or one of his closest relatives, can be considered unique.

■ ■ *2c.* Frederick III. *Leg amputation.* Western European chroniclers noted that "with his good health, he underwent twice a *severe surgery—leg amputation"* ([304], v. 2, p. 558). No such detail is reported about any other Habsburg emperor by Oskar Jaeger ([304]). Thus, both Frederick and Ivan III have the same, or a similar, very specific detail in their biographies. Being far from the Russian-Horde royal court in Moscow, Western chroniclers could be confused about who exactly had a surgery on his legs—either the Czar-Khan himself, or his son.

3a. Ivan III Vasilievich, a.k.a. Tamerlane the Iron Lame. We emphasize that Tamerlane was called not simply "the Lame," but "the *Iron* Lame" ([829], p. 507; also [578], v. 2, p.ll).

By the way, the name *Tamerlane* is, most likely, one of the forms of the name *Timothy.* And, according to Russian chronicles, the baptismal name of *Ivan III* was *Timothy* ([362], book 4, Pavel Stroyev's key, column 109).

■ ■ *3c.* Frederick III. Western chroniclers report that Frederick III was the son of Duke Ernest the Iron ([304], v. 2, p. 508). Being far from the metropolis of the "Mongol" Empire, the Western European chroniclers decided that the nickname *"the Iron"* referred to the father of Ivan III = Frederick III, and not to him-self. They were slightly confused when describing the events of the faraway "Mongol" court.

Commentary. Tamerlane. The collection of works [829] includes an article by Mikhail Gerasimov, "Portrait of Tamerlane," which reports the results of studies of the burial supposedly of Tamerlane (Timothy), opened in May-June 1941 in the Gur-e-Amir mausoleum in Samarkand. Gerasimov says that "Tamerlane's lameness was also documented. His right thigh, as well as the lower leg, were *completely pathological"* ([829], p. 508). However, in Chron4, Chapter 11, we have presented the data showing that the question of identifying these remains can hardly be considered definitively resolved.

COMMENTARY. ACHILLES OF THE SCYTHIANS. According to Western European chroniclers, under Frederick III, *Achilles of the Scythians* (!) appears. The *Lutheran Chronograph* of the XVII century reports: "Frederick III, the *Grand Duke* of Austria, the cousin of Albert, after the death of his father Ladislaus upbought by *John the Hun,* called *Achilles of the Scythians* and the defender of the *Christian Light"* ([940], sheet 341, reverse).

The phrase could be more explicit. It is unclear who exactly was called *Achilles of the Scythians-Brederick* III = Ivan III himself, or *John the Hun.* In any case, the appearance of the nickname *Achilles of the Scythians* in the XV century, and precisely in the era of the capture of Constantinople in 1453, perfectly corresponds to the new chronology According to this, the famous capture of "ancient" Troy by the Greeks, among whom one of the main warriors was exactly *Achilles,* reflects the mediaeval wars for Constantinople = Troy. Western European chronicles also mention another *Achilles* in this era (or maybe the same but under a different name), namely, *Achilles* of Germany. In the section on Frederick III, the *Lutheran Chronograph* says: "Almost at that time, Germany had courageous princes: Frederick the Victorious, Albert of Saxony the Terrible, and *Albert of Brandenburg the German Achilles"* ([940], sheet 341, reverse). Oskar Jaeger also speaks about Albert of Brandenburg nicknamed *Achilles* ([304], v. 3, p. 547-548; see fig. 3.28).

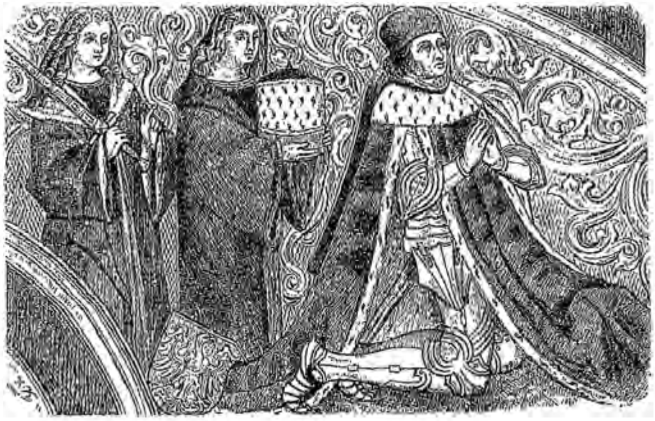

Fig. 3.28. The image of the Elector (i.e., member of Pointing Kuren) Albert-Achilles of Brandenburg on the altar icon of the church in Ansbach, Germany. Taken from [304], v. 2, p. 547.

It is possible that the mentioned Frederick the Victorious is Frederick III. That is, taking into account the parallelism, Ivan III Vasilievich is Tamerlane (Timothy). And the name "Albert of Brandenburg" the German Achilles could come from something like Alba (White), Ert (Horde), Branden (Burning), Burg (City). It should be noted that such a nickname suits well to the essence of the matter. In 1453, the White Horde captured Constantinople = Troy, which was burned during the assault. Therefore, one of the prominent participants in the Trojan War of the XV century A.D., Achilles, naturally could have in his nickname a references to the "White Horde of the Burning City."

COMMENTARY. THE VULNERABLE HEEL OF THE "ANTIQUE" ACHILLES AND THE LAMENESS OF IVAN III = FREDERICK = TAMERLANE (TIMOTHY). In "ancient" Greek mythology, there is a famous story about the *Achilles' heel,* the weak point of the famous hero Achilles. Recall that Thetis, the mother of Achilles, dipped him "into the waters of the underground River Styx, holding him by the heel, which thus remained vulnerable (hence the expression Achilles' heel')" ([532], p. 76). Figure 3.29 shows an old depiction of this episode. The myth further says that an arrow in the heel killed Achilles ([532], p. 76).

Thus, we see that the "ancient" Achilles and his mediaeval prototype—Ivan III = Frederick the Lame = Tamerlane (Timothy) the Iron Lame—had something wrong with their legs.

"Ancient" Greek mythology says that Achilles became invulnerable by plunging into the waters of the river Styx. This allegedly "ancient" myth seems to describe the well-known *Christian rite of baptism by dipping into the water.* Till now, babies are baptized by dipping them into the water entirely. So, in fact, the "antique" goddess Thetis *baptizedher* son Achilles according to Christian tradition. Then the Scaligerian historians declared this Christian story "the most ancient myth," dating to many, many centuries before Christ. In "ancient" Greek mythology, some oaths were also pronounced over the water of the River Styx on the orders of the god *Zeus* ([532], p. 512). As we understand it, the god "Zeus" = Christ. And indeed, during the Christian rite ofbap-

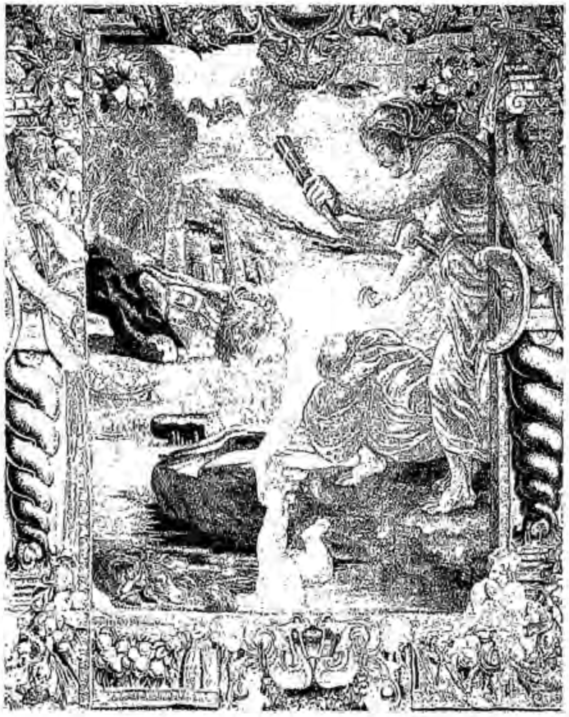

Fig. 3.29. The infant Achilles is dipped into the waters of the River Styx. Antique Flemish carpet based on a sketch by Rubens. Most likely, it was a Christian rite of baptism. Taken from [1059], p. 135.

tism, a *prayer* is said over the water. The description of these Christian prayers in distorted “ancient” Greek refraction sounds like this: “During the strife of the gods, by order of Zeus, Oaths are pronounced *over the water of Styx* brought by Irida [the Horde?—-Aui/z.]. God *who violated the Oath* lies lifeless for a year, lives away from Olympus for nine years, and only returns to the host of Olympians in the tenth year. *An Oath by the waters of Styx is the most terrible”* ([532], p. 512). This describes a Christian excommunication for ten years for breaking baptismal vows. By the way, during the Christian rite of baptism, Oaths are actually pronounced-renunciation of the devil, etc. So in all such “ancient myths,” the mediaeval Christianity of the XIV-XVII centuries clearly emerges.

The name of the “ancient underground *River Styx,” most* likely, came from the Russian word *“krestit”—“bapt”* (the verb *“krestit,”in* its turn, comes from *“krest”—"cross”).* When rewriting some text, the meaning of which the Western European scribes no longer understood, the Russian word *“krestit”* split. Its first half, *“kref* turned into *“river”* And the second half, *“sti(t)”* turned into *“Stix.”* All this was “sent” deep underground into terrible messes—to hell, or, as we now understand, in *Tartaria,* or *Tataria.* In other words, to Russia-Horde. Subsequently, Western European editors gave the word *“Stix”* the meaning of *“hateful”* ([532], p. 512). Here, the fear that for many years in the era of the XVI-XVII century of Reformist Western Europe experienced of Russia-Horde was clearly manifested—they feared punishment for the rebellion of the Reformation.

Commentary. Frederick III prepares for a Crusade. *To Constantinople?* It turns out that in 1452, just *one year before the capture of Constantinople by the Ottomans,* Emperor Frederick III *was going to go on a Crusade.* Preparations were carried out on a large scale. But the need for a campaign in a strange way disappeared when the Ottomans = Atamans took Constantinople. It looked like Frederick III was late ([304], v. 2, p. 511), Historian Oskar Jaeger, in the section “Successes of the Turks,” writes: “King Frederick III received the imperial crown in Rome (1452), for which he promised to *make a Crusade.* Aeneas Silvius [a German poet of the XV century with a “quite antique” name.—*Auth.]* adorned this vow or promise with all the colors of his rhetoric; Nicholas V donated a tenth of the church income for a laudable purpose” ([304], v. 2, p. 511).

A year later, Constantinople was taken. However, not by the German Friedrich III, but the Ottoman Mehmed II. It turns out that Frederick III was strenuously preparing to capture Constantinople, and it was Mehmed II who unexpectedly got ahead of him and took the city. What did Frederick III do when he got the news? As we are told, nothing. Just “calmed down” ([304], v. 2, p. 511).

Let us repeat once again that all such oddities arise only within the distorted Scaligerian history of the XV century. In fact, the Ottoman conquest was the very Crusade that Frederick III *went on.* And which successfully ended with the capture of Czar-Grad.

Commentary. The chronological shift for 53 years and its result—*“empty” 53-year reign of Frederick III.* According to the new chronology, one of the primary date shifts is a shift of 1053 years (or 1153 years). On the other hand, there is also a shift of precisely 1000 years. From the point of view of global, that is, significant errors, we considered these shifts as variants of the same chronological shift. However, studying the history of the XVI century, approaching the border between correct and false narrative, we see that the difference of 53 years is already becoming significant. If in the phantom history of "ancient Rome" an error of 53 years (or even 153) did not matter much, now it acquires an entirely different sound. Indeed, in order to understand the correct history of the XVI-XVII century, it is crucial to know when this or that event took place. In the beginning, in the middle, or at the end of the XVI century. The fact is that the collapse of the Great Empire occurred at the end of the XVI—beginning of the XVII century, and it is clear that the situation in that era was changing rapidly.

Let us pay attention to the dates "from the Nativity of Christ" ("A.D."). It is believed that this format of counting years came into more or less systematic use in the West in the middle of the XV century ([393], p. 250). Dates in this format can be found in many Western European books, paintings, and drawings of the time. We have already pointed out that Christian dates were written as I. + three-digit year, or J. + three-digit year. For example, 1.500, or J.500. Today we are told to read such a date, say, in a drawing of the XVI century, as 1500. However, it could mean not 1500 at all, but 1553, or even 1653. In other words, when an artist put the date on his drawing, he could have in mind not 1500, but 1553, or 1653. It would be so if he used the old (erroneous for 100 years) tradition of dating the birth of Christ to 1053 (instead of actual 1152), in the A.D. format. Then "500 years from the birth of Christ" would have meant for him the year 1553, according to the "new era"! Which an artist initially wrote down in the form of 1.500, that is, "from Jesus Christ, the five hundredth year."

On the other hand, at the end of the XVI century, chronologists calculated another incorrect date for the birth of Christ (instead of the true one—1152). Namely, the one that we accept today. And the dates written in this new, calculated era differed from the years written in the old format by 1053 years. However, the difference of a thousand years has been destroyed by the declaration that the Latin letter I, or J, stood for "thousand." But the difference of 53 years remained. So, when the *new era* was introduced (and it probably happened at the end of the XVI—beginning of the XVII century), the dates written in the old way automatically became 53 years older. In other words, a book, for example, published in 1553, and dated to the year J.500, was automatically considered to have been published in 1500. That is, exactly 53 years earlier than the actual date. This naturally led to the fact that many events of the not-so-distant past were artificially made "older" by 53 years. As a result, in the dynastic history of the XV-XVI century, could and even should have arisen a 5 3-year gap, with empty "time-space" inside. Isn't the reign of Frederick III, who ruled for precisely 53 years, an example of such a gap? It would explain why, studying today his biography, we surprisingly cannot find any remarkable events there. As we have already noted, historians themselves admit that his biography produces a strange impression of incredible emptiness.

As for Ivan III, *who also reigned for exactly 53 years,* his biography is full of events. But, as we showed in CHRON6, a significant part of them reflects the events of the era of Ivan IV "the Terrible." And the other part is, in fact, a description of the Ottoman conquests of the late XV century. Recall that the Ottoman invasion, also known as the "ancient peoples' migration," was a large-scale military operation carried out by Russia-Horde (q.v. in CHRON6, Chapters 4-5).

COMMENTARY. In re the name Frederick (Friedrich). The name Friedrich possibly came from "ORD-REX," which initially meant the *"Horde King"* (see above).

19.

VASILY III IS REFLECTED IN WESTERN CHRONICLES AS "MAXIMILIAN Г

a. RUSSIAN-HORDE EMPIRE. *Vasily III Ivanovich* also bore the names: *Ivan, Varlaam, Gabriel* ([161], p. 68; [145], p. 173; see fig.1.33, 3.30, and 3.31). Ruled in 1505-1533, i.e., for 28 years (acc. to [362]), or in 1507-1534, i.e., for 27 years (acc. to [36], [145]).

Calm reign. The main event was the division of the "Novgorod lands," where the Ottoman = Ataman conquest passed through. The lands were distributed between the new rulers-governors from among the

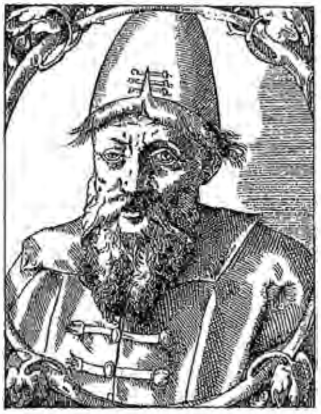

Fig. 3.30. Grand Prince-Khan Vasily III Ivanovich. From the book *On the Muscovite Embassy* by Paolo Giovio, allegedly published in 1575. In Western chronicles, he was called Maximilian I. Taken from [578], v. 2, p. 301, ill. 227. See also [450], p. 350.

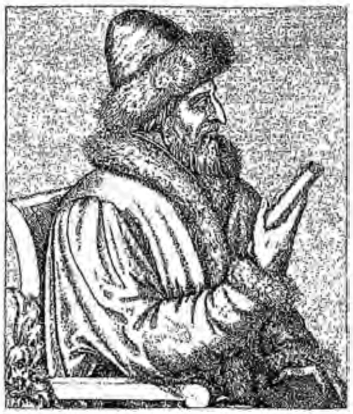

Fig. 3.31. Grand Prince-Khan Vasily III Ivanovich, a.k.a. Vladimir Monomakh. On the pages of Western European chronicles he is reflected as Maximilian I. From a French book by André Tevet, allegedly published in 1584. Taken from [578], v. 2, p. 325, ill. 263.

Russian-Horde nobility. However, there were so many lands that the nobility was insufficient, so the "best serfs" had to be drawn on. The division of lands was effected by a special institution called the Novgorod Izba (Chamber) (q.v. in Chron6, Chapter 5:10),

According to our results, Vasily III is also known on the pages of history under the name *Vladimir Vsevolodovich Monomakh* and is erroneously placed by historians in the XII century.

■ ■ *c.* Habsburgs. *"Maximilian I,"* 1493-1519, reigned for 26 years (acc. to [76]; see fig. 1.34).

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la. Vasily III. *Two wives. First wife is Solomonia Saburova.* Vasily III married Solomonia Saburova at the urging of his father, Ivan III. Meanwhile, "Ivan thought to marry his son to *a foreign* princess" ([362], v. 6, column 207). It is, however, believed that he failed. So Ivan married his son of Vasily III to the daughter of his "rather simple" subject Yuri Saburov ([362], v. 6, column 207).

■ ■ lc. "Maximilian I." *Two wives. First wife Mary of Burgundy.* As in the case of Vasily III, Emperor Maximilian got married in his father's lifetime, in 1477. Recall that Frederick III died in 1493 ([304], v. 2, p. 556).

In the history of the Habsburgs, it is emphasized that Mary was a *foreign woman who did not know the language.* For example, the caption to one of the old images of Maximilian and his young wife Mary of Burgundy says: "The king and queen *teach each other their native languages"* ([304], v. 2, p. 560; q.v. in fig. 3.32). Thus, in both cases, we find the same intention of marrying a *foreign* woman. In the case of Vasily III, it was his father's allegedly unfulfilled desire. And in the case of Maximilian I, we are informed of Mary's ignorance of the groom's native language.

Note that the name *Burgundy* may have come from a combination "Bur-Hun" → "Bur-Khan." In this case, it is noteworthy that her double *Saburova* has the same syllable *"bur"* in her last name.

Commentary. The conventional version of history assures us that the epoch of the XVI century, at least in Western Europe, is well and reliably documented. Allegedly, since the XV century, delightful books have been published, government papers were carefully kept in good order, and most important of them have survived to this day. There is a historiographic school with centuries-old traditions that are still respected. This is allegedly especially true for Germany, with the thoroughness, accuracy and conscientiousness characteristic of its officials. But how, then, to explain the fact that the dates of some significant events in German imperial history, not to mention smaller ones, differ so much in various sources of the XVII century? And this concerns the events that took place just a century ago. All becomes clear in our reconstruction. There was a great strife, the political collapse of the Empire, and the revolution of the Reformation. Pre-revolutionary events in the reformist Europe of the XVII century were now perceived under a completely different angle. Mass destruction of documents began, which, of course, led to inconsistency and loss of clear chronological orientation even in relatively recent events of the XVI century. Not to mention earlier eras. Meanwhile, even in the Scaligerian history, whether

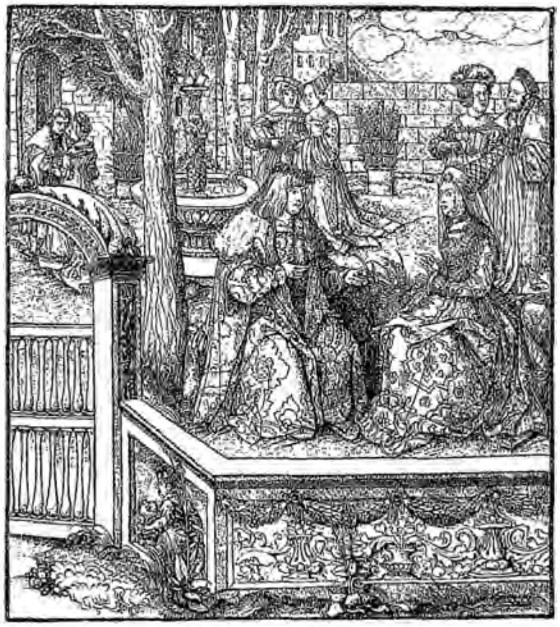

Fig. 3.32. Ancient image of Emperor Maximilian I and his young wife Mary of Burgundy. According to the caption to the engraving, they teach each other their native languages. Before us is a conditional and later Western European image of the Emperor-Khan Vasily III and his wife. Taken from [304], v. 2, p. 560.

it is correct or not, the dates of life and death of the reigning monarchs cannot simply be confused or forgotten just a few decades later, in the XVII century. That is to say, such things cannot happen by accident.

Here is an example. It turns out that the year of death of Mary of Burgundy, the first wife of Emperor Maximilian I, is significantly different in various sources of the XVII century. In the capital work of Oskar Jaeger, based on the XVII century sources, it is said that Mary of Burgundy died in 1482 ([304], v. 2, p. 556). And the *Lutheran Chronograph* of the XVII century claims that Mary of Burgundy died in 1494, that is, 12 years later ([940], p. 342). Which date is correct? Within the framework of Scaligerian history, such discord is at least bizarre. After all, there allegedly were continuous dynastic records. We are told that the House of Habsburg ruled from the XIII to the XVI century and continued to reign uninterruptedly throughout the XVII century. Could it be that the Habsburgs forgot the dates of life of their very recent ancestors?

In our reconstruction, the dynastic history of the Habsburgs undergoes a break at the end of the XVI century. Scaligerian historians thoroughly tried to cover it up, but some traces could not be erased. One of them is chronological inconsistency, an example of which we have given above.

2a. VASILY III. *The first wife confined to a monastery.* "‘After 20 years of married life, Vasily III confined his wife to a monastery.... The Grand Princess stubbornly refused the divorce. There were rumors in Moscow that in the monastery Solomonia gave birth to a sow—a rightful *heir to the throne"* ([776], p. 5).

■ ■ *2c.* "MAXIMILIAN I." *The first wife dies.* Mary of Burgundy, pregnant, falls off a horse and dies in childbirth. It is reported by the *Lutheran Chronograph* of the XVII century ([940], sheet 342). Mary had only one son, the *heir to the throne* ([304], v. 2, p. 556).

3a. VASILY III. *The second wife—Elena Glinskaya.* Having divorced from Solomonia Saburova, Vasily III immediately marries Elena Glinskaya ([776], p. 5). It happens in 1525 ([362], v. 7, columns 83-84). The divorce from the first wife and the marriage to the second occur *in the same year.*

■ ■ 3c. "MAXIMILIAN I." *The second wife—Bianca Maria Sforza.* After the death of Mary of Burgundy, Maximilian marries Bianca Maria Sforza. According to the *Lutheran Chronography* this occurs *in the same year,* 1494, as the death of his first wife Mary ([940], sheet 342).

4β. VASILY III. *The Czar-Khan loved hunting.* His love for hunting was exceptional. Karamzin writes: "Vasily was probably *the first to introduce dog hunting"* ([362], v. 7, column 110). A detailed description of the hunts of Vasily III was left to us by the Austrian diplomat Baron Herberstein ([362], v. 7, column 110). The description shows what a deep impression the Russian royal hunt made on foreigners. By the way, "it was on the autumn hunt near Volokolamsk that Vasily III fell mortally ill" ([776], p. 8). Thus, even the death of the Czar is associated with hunting.

■ *4b.* VLADIMIR-VASILY MONOMAKH. *Loved hunting.* Let us recall that *Vasily* was the baptismal name of

Vladimir Monomakh ([362], note 230 to v. 2, ch. 7). According to our results, Vladimir Monomakh is a reflection of Vasily III. It turns out that Vladimir-Vasily Monomakh also *loved hunting.* In his famous "Instruction," he writes (translated by Karamzin): "Both *loving hunting,* we often caught animals with your grandfather. In dense forests, it happened to me *to catch and knit wild horses,* several at a time, with my bare hands. Twice a buffalo lifted me up on his horns, a deer gored me, and an elk trampled me underfoot, a boar snatched the sword from my thigh, a bear bit through my saddle, and a fierce beast once rushed and overthrew the horse under me. How many times did I fall from the horse! Twice did I break my head, injured my arms and legs" ([362], v. 2, column 97). Before us is a vivid description of *hunting,* the favorite pastime of Czar-Khan Monomakh.

By the way, the name *Monomach* translates from Greek as *"he who fights alone."* Karamzin speaks about it ([362], v. 2, column 95). But in this case, the following idea arises. *Monomakh* is a monarch, his name is associated with the nation he reign upon and is responsible for. So, it is also his nation that "fights alone." Like the biblical *Israel.* Recall that the name *Israel* means "fighter for God." The Bible says, "From now on, your name will no longer be Jacob, but *Israel,* for you *fight for God* and men, and you will prevail" (Genesis 32:28). Thus, the generic name of the Russian Czar-Khan Vasily III = Vladimir Monomakh was *Israel.* It perfectly corresponds to our reconstruction, according to which the word *Israel* is the generic name of the czars-khans of the "Mongol" Empire. By the same name *Israel* was called the entire Russian-Horde Empire, especially in church sources.

■ ■ 4c. "MAXIMILIAN I." *The Emperor loved hunting.* The *Lutheran Chronograph* of the XVII century reports: "The Czar was quite handsome, but *constantly on the hunt"* ([940], sheet 342). Thus, Maximilian's love for *hunting was* emphasized. Oskar Jaeger reports the same: "His mental activity was matched by physical activity: he excelled in competitions in running and archery, *and hunting*" ([304], v. 2, p. 558).

5a. Vasily III. *The Czar-Khan loved books and studied theology. His personal secretary was a writer.* Karamzin reports that Vasily III drew attention to the royal *library.* He "saw a lot of Greek spiritual *books,* partly collected by the ancient Grand Princes, partly brought to Moscow by Sophia, and lying in the dust without use" ([362], v. 7, column 107). Vasily III had an idea to translate these books into Slavonic. He starts looking for an interpreter. The choice fell on Maxim the Greek (q.v. in fig. 3.33). "Born in Greece, but brought up in educated Western Europe, Maxim studied in Paris, in Florence; he traveled a lot, *knew many languages,* had extraordinary information acquired in the best Universities. ... Vasily received him with incredible mercy" ([362], v .7, column 107).

The translation of the "Explanatory Psalter" by Maxim the Greek, approved by the Russian church authorities, "made him a favorite of the Grand Prince, so that he could not part with him and daily discussed with him the *issues offaith"* ([362], v .7, column 108). Maxim wrote many works. In particular, the *Word on the Lutheran Heresy* expressed Moscow's official point of view on Lutheranism emerging in Germany ([362], v. 7, column 120).

Thus, *under Vasily III, there was an educated secretary, knowing multiple languages, constantly communicating with the Czar-Khan, and expressing in his works the royal views on current events.*

This inclination of Vasily III to literary activity was also reflected in his famous old portrait (q.v. in fig. 3.31). Vasily III holds a *scroll* in his hand. As far as we know, such an image is unique among the ancient portraits of Russian Czars-Khans. They usually hold a scepter or orb in their hand. In the case of Vasily III, this is a clear allusion to his works. Written or dictated.

■ *5b.* VLADIMIR-VASILY MONOMAKH. Vladimir Monomakh is believed to be the only one of the Russian Grand Princes who wrote a literary work that has survived to this day. This is the well-known "Instruction of Monomakh" ([362], v. 2, columns 95-98) d.

■ ■ 5c. "MAXIMILIAN I." *The Emperor loved books, studied theology, and even wrote literary works himself. His personal secretary was a writer.* It is known that Maximilian "learned to his advantage many seeds of modern culture; in addition to German, he spoke fluently Latin, French, and Italian; was engaged in various sciences, theology, and medicine" ([304], v. 2, p. 558). It is further reported that Maximilian I "was

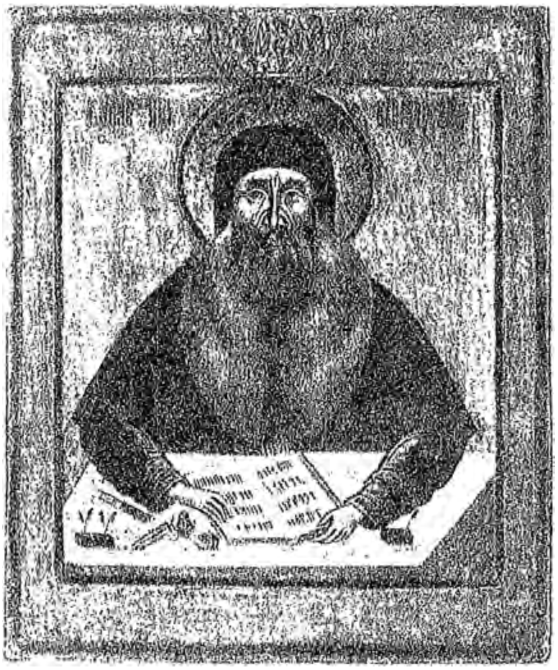

Fig. 3.33. Antique icon depicting Maxim the Greek. Taken from [578], v. 2, p. 268, ill. 194.

also attracted by *literary glory.* ... He dictated to his private secretary the most wonderful texts in Latin, later edited in German under the title “White King,” and the most boring knightly poem: “Der Teuerdank” was considered to have been composed if not by him, then by his order or suggestion.... He delved, for several days, into *theology”* ([304], v. 2, p. 558).

Commentary. *The name “Maximilan”.* Note that the “Western European” name *Maxim Ilian* and the Russian name *Maxim the Greek* are obviously the *same.* Since *Ilian → Elin = Greek.* The Greeks were called *“Hellenes,”* or *“Elins.”* Thus, both in the biography of Vasily III and in the “biography” of his phantom reflection “Maximilian I,” we have one and the same name—*Maxim the Greek.* But in the first case, this is supposedly the name of a trusted secretary of the Czar-Khan, writing on his behalf, while in the other case, it is the name of the Emperor himself. Apparently, one of the names of Vasily III was Maximilian. Translated into Russian, it could result in “Grand, Greatest Prince.”

6a. Vasily III.

#6b. Vladimir-Vasily Monomakh. *The Royal Place in the Assumption Cathedral of the Moscow Kremlin.* With the name of Vladimir-Vasily Monomakh is associated the famous Royal Place in the Assumption Cathedral of the Moscow Kremlin. The Scaligerian-Millerian history places Vladimir Monomakh allegedly in the XI-XII century ([362], v. 2, columns 87-88; q.v. in fig. 3.34). This throne of Monomakh is made in the form of a *terem* (chamber). The Czar sat *inside it.* The chamber-throne had doors where the Czar entered. Above the head was a complex carved tent. At the base were four round sculptures—-images of fantastic predatory animals. ... “The creators of this *unique object* were, most likely, Novgorodian masters. ... On the doors, is written, and in twelve bas-reliefs on the walls is illustrated ‘The Tale of the Princes of Vladimir,’ which tells the history of bringing to Russia of the royal regalia—Monomakh’s Cap, barms (neckpieces or mantles), and various other items. The ‘Tale’ was created at the turn of the XV-XVI century” ([553], p. 30).

It is believed that the Royal Place was made in the XVI century, allegedly for Ivan the Terrible, in 1551 ([553], p. 30). However, the “refined dating” of 1551 is not substantiated by anything. Meanwhile, the very name “Monomakh’s Throne,” after our discovering that Vladimir Monomakh is just a reflection of Vasily III, clearly attributes the throne to the era of Vasily III. Most likely, it was made 20-30 years earlier than historians make us believe.

■ ■ *6c.* “Maximilian I.” *Caesar Chamber in the “Sper.”* The *Lutheran Chronograph* of the XVII century reports the following about Maximilian I: “The *Caesar Chamber,* which is now in the *Sper,* was installed. The Year of Christ 1495” ([940], sheet 342). It is clear that the record tells about some outstanding construction, since it is mentioned in a very brief biography of Maximilian I. Moreover, the date of its creation is indicated. Today it is believed that here is mentioned the German city of Speyer. However, the pages of the *Lutheran Chronograph* describe the famous Royal Place in the Assumption Cathedral in Russia. Here, the supposedly German *“Sper” is* simply the well-known Russian word *“Sobor” (cathedral).* The unvocalized forms

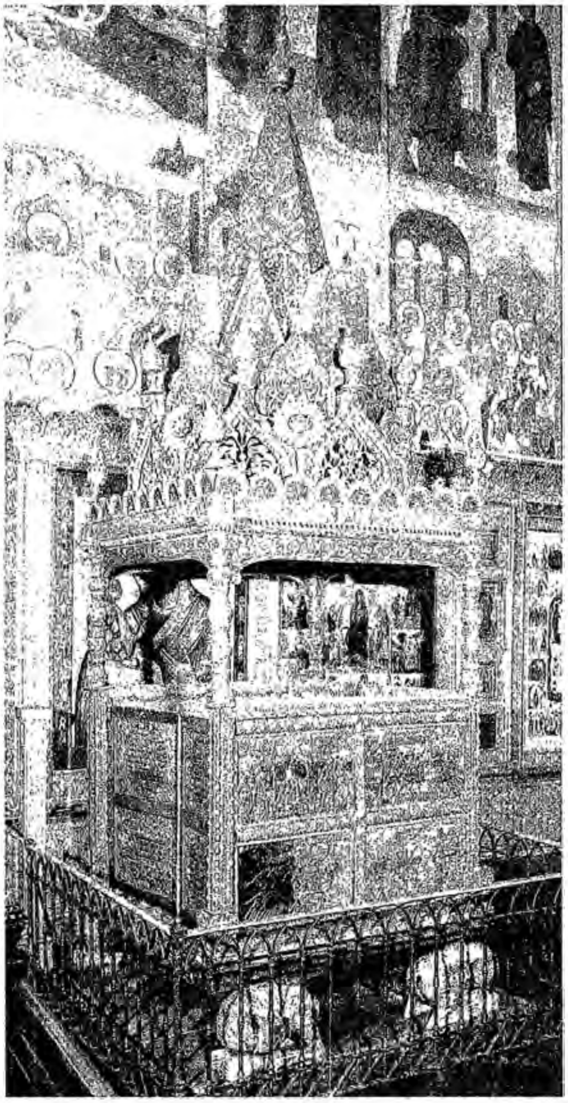

Fig. 3.34. Monomakh’s Throne, or the Royal Place of Vladimir Monomakh. Today it stands in the Assumption Cathedral of the Moscow Kremlin. Made of walnut, covered with gold ([578], v. 1, p. 407). Taken from [553], p. 30.

of these two words, SPR and SBR, sound virtually the same and are very easy to confuse.

COMMENTARY. Curiously, the *Lutheran Chronograph* of the XVII century, talking about the era of Maximilian I, reported on a sort of dispute, allegedly between the King Francis I of France and the Habsburg Charles V ([940], sheet 359 rev.). The dispute was to be settled by a duel between the Emperor and the King. The King sends Charles V a certain "‘Message on *Monomachy”* ([940], p. 358). Apparently, the author of the *Lutheran Chronograph* did not know how the duel ended and whether it happened at all. At least, he does not report anything about it, although he devoted a lot of space to the preparations for the fight. So, in the history of the Habsburgs, the term *Monomach* appears in a vivid form. The *Lutheran Chronograph* dates the event to 1528 ([940], sheet 358). That is, to a year within the period of reign of Vasily III. From our point of view, here we come across a reflection in a Western European chronicle of Czar-Khan Vasily III = the famous Vladimir *Monomakh.*

7a. VASILY III. *Semiboyarshchina.* Before his death, Vasily III entrusts his *underage* son Ivan to the Board of the *Seven Boyars.* Figure 3.35 shows an old image

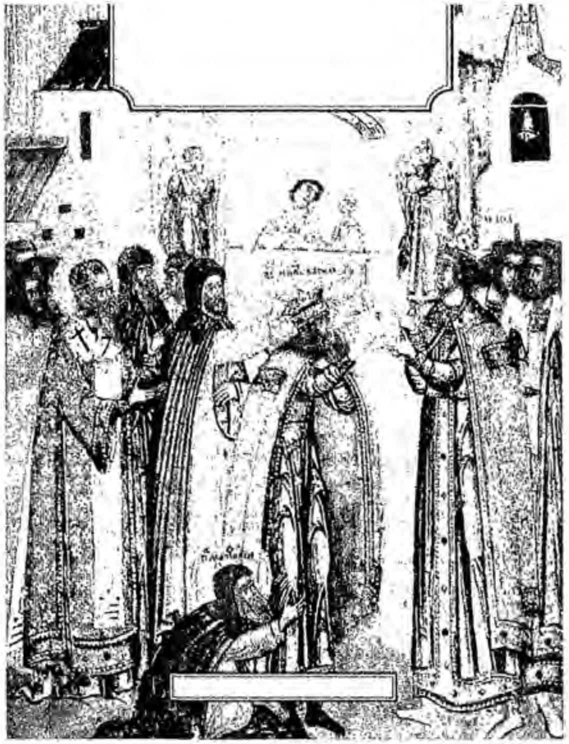

Fig. 3.35. Arrival of Vasily III (left) and Ivan the Terrible (right) to the Tikhvin Monastery. Both in royal crowns. Stamp seventeen of the icon “Our Lady of Tikhvin with 24 stamps of miracles” ([301], back cover of the book).

of Vasily III and his son Ivan IV the Terrible. It is the beginning of the well-known period of the *Semiboyarshchina* (rule of the Seven Boyars) in Russian history ([776], pp. 7-10).

■ ■ *7 c.* "MAXIMILIAN I." *The Council of "Seven Men" is the analogue of the Russian Council of Seven Boyars.* The *Lutheran Chronograph* of the XVII century reports that before his death, Maximilian I *"entrusted his underage heir and grandson Charles,* king of Spain, *to Seven Men"* ([940], sheet 342, reverse). In other words, Maximilian I established a sort of Seven Boyar guardianship for his heir. Thus, here and there, we see the same Seven Boyars.

COMMENTARY. AS we have already noted, the chroniclers of Western Europe only sometimes clearly imagined the details of the events unfolding in the distant metropolis of the Great Empire. For example, when describing the reign of "Habsburg Maximilian," they were sometimes frankly confused. And it is very significant. Let us take the well-known engraving, allegedly of the XVI century, "Emperor Maximilian I receives ambassadors, including a Russian one" ([550], p. 82; q.v. in fig. 3.36). Emperor Maximilian is depicted as a *woman* (q.v. in fig.3.37). There is no doubt about it. A beautiful woman's face, long hair falling over her shoulders. Perhaps, under the name "Maximiliana," the *wife of Vasily III,* i.e., *Elena Glinskaya,* is shown here, who on the pages of the Bible is described as the famous queen Jezebel (see below). But some Western European authors, far from the imperial court, apparently got confused and transferred the name "Maximilian" from Vasily III to the Empress Elena Glinskaya. As a result, individual artists began to depict "Maximilian" as a woman. It is also possible that the name "Maximilian" or MAXIM + ILIAN, used in the Western European annals, is a slight distortion of the name *Great Elena* (Maxim = Great, Ilian -> Elena). In this case, they are referring to the *Great* Czarina *Elena* Glinskaya.

COMMENTARY. Even in Scaligerian history, there are traces of the fact that the Western European Habsburgs of the XVI century were allies of Moscow and *considered themselves "junior brothers" of the Moscow Czars-Khans.* Historian Oleg Kudryavtsev reports the following: "In Europe, they tried to forget the recognition by the Emperor of the Holy Roman Empire of the imperial dignity of the Souvereign of Moscow" ([450], p. 24). At the same time "in the 'final' charter signed by Emperor Maximilian I... Vasily III was titled 'Caesar' (in Latin wording, 'the Emperor,' in Russian, 'the Czar')" ([450], p. 23).

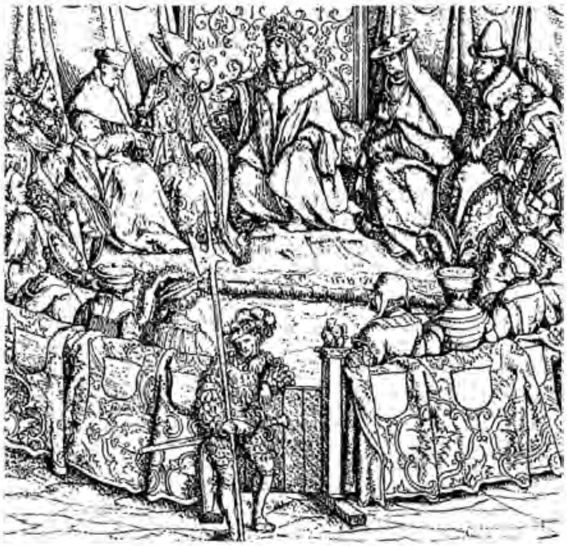

Fig. 3.36. Western European engraving, allegedly of the XVI century, "Emperor Maximilian I receives ambassadors, including a Russian one" ([550], p. 82). It is very strange that the Emperor is depicted here as a *woman.* Apparently, Western European chroniclers sometimes found it difficult to navigate the events inside the Russian-Horde court of Czar-Khan Vasily III from afar. In this case, instead of Maximilian, they apparently portrayed the Empress *Elena Glinskaya,* the wife of Vasily III. Taken from [550], p. 82.

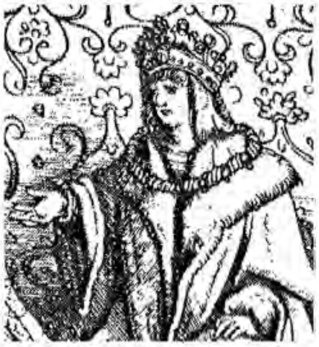

Fig. 3.37. It is quite obvious that a *woman* is depicted here. Probably, this is not "Emperor Maximilian I" but Empress Elena Glinskaya, the wife of Vasily III. Taken from [550], p. 82.

The following interesting document is also known (allegedly published in the XVI century, but most likely

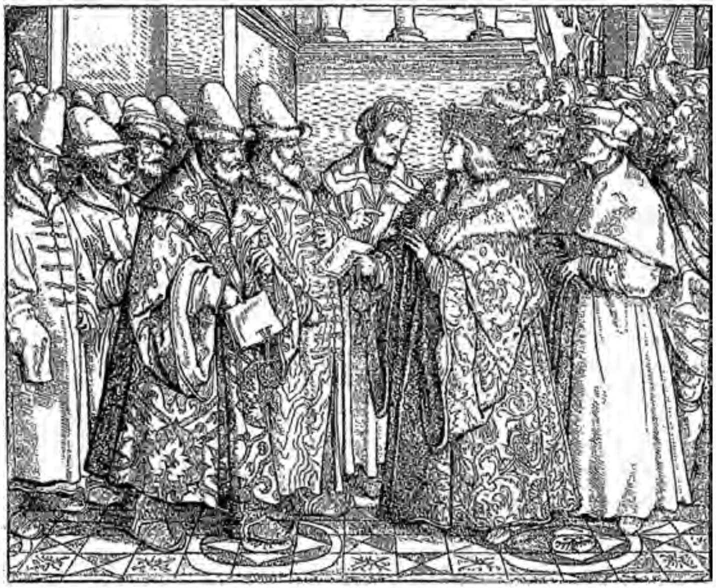

Fig. 3.38. Engraving of the XVIII century: “The union of Russia with Emperor Maximilian.” From the book *Der Weisskunig* (“The White King”)—“stories about the deeds of the Emperor Maximilian I.” Engravings by Hans Burgkmair. 1775 edition. Taken from [336], v. 5, p. 512-513.

not earlier than the XVII century), which is a treatise by Johann Fabri. “We are talking about a fragment of a charter of 1525 from Emperor Charles V to Vasily III, which allegedly accidentally fell into the hands of the publisher, in which the sovereign of the Muscovia is named *"Emperor and Lord of all Ruthenians,"* as well as “*our* ELDER *brother and dearest friend."*... In the charter cited in the treatise of Johann Fabri, the Russian Sovereign is called not just a ‘brother’ but ‘ELDER BROTHER,’ which means recognition of his supremacy in relation to the Emperor of the Holy Roman Empire, who is commonly recognized the highest among all European monarchs” ([450], p. 24-25).

Scaligerian historians, of course, do not like this charter. They avoid even talking about it. And in Fabri’s treatise, starting from the second edition, the said Western European charter is no longer featured. *It is preferred to forget about it.* Oleg Kudryavtsev writes: “This charter ... so far remained *outside the field of attention of the researchers.* The fact is that already in the second edition of the treatise in 1541, and in all subsequent editions, the foreword with the fragment of the charter of Charles V was omitted. While it is possible that the reason of it was just a whim of the publishers, it is much more likely that the text of the charter disturbed *too many powerful people in Europe"* ([450], p. 25).

Unfortunately, we do not have the originals of these charters. Only their distant echoes reach us in publications of the XVII century. Some of them are dated to the XVI century, but most likely erroneously. From the point of view of the new chronology, such a respectful attitude in the West to the Russian czars in letters sent from Western Europe is just natural. The rulers of Europe in that era were former governors of Russia-Horde, some of whom could really be relatives of the Russian Czar. For example, his younger brothers. Or the words *""elder brother""* were used figuratively, emphasizing the seniority of the Russian Czar-Khan in relation to the rulers of Western Europe. And not only Europe.

In conclusion, we present in fig. 3.38 an old Western European engraving from the 1775 edition of the book *Der Weisskunig* (“The White King”). The caption to the engraving says: “The union of Russia with Emperor Maximilian.” German historians of the XIX century also call it like this: “Emperor Maximilian I receives the embassy of Vasily III Ivanovich (1505-1533)” ([336], v. 5, p. 512-513). The engraving was drawn in the XVIII century when Vasily III, on the pages of Scaligerian history, had already split into two rulers: Vasily III and “Maximilian I.” As a result, this engraving depicts Vasily III making an alliance with himself.

By the way, note that Russian ambassadors and “Maximilian I” are dressed virtually identically. No surprise here. The opposite would be strange.

20.
THE STRIFE. ELENA GLINSKAYA IS REFLECTED IN THE BIBLE AS JEZEBEL, QUEEN OF ISRAEL

a. RUSSIAN-HORDE EMPIRE. *The Strife: Elena Glinskaya + Ivan Ovchina,* 1533-1538, reigned for 5 years (acc. to [775]). After the reign of Elena Glinskaya, the *Semi-*

boyarshchina follows, that is the Board of Trustees of 1538-1547, lasting 9 years (acc. to [775]). Recall that after the death of *Vasily III Ivanovich,* an intradynastic struggle began. Then the reign of the Boyar Duma (the Seven Boyars), which lasted until the accession to the throne in 1547 of the son of *Vasily III Ivanovich,* who has come of age, namely, *Ivan IV Vasilievich "the Terrible."*

■ ■ *c.* HABSBURGS. In the Habsburg Empire, this strife was not formally noted. There is no gap between the reigns of Maximilian I and Charles V. Therefore, formally, in the table of reign durations, a "zero value" should be put here, that is, no break-gap is detected (q.v. in fig. 2.7 and 2.8).

■ ■■■ *e.* KINGDOM OF ISRAEL (acc. to the Bible). In CHRONI, Chapter 6, and CHRON2, Chapter 1, we have shown the parallelism between the Holy Roman Empire of the XI-XIII centuries and the biblical history of the Kingdoms of Israel (transl. "Fighters for God") and Judah (transl. "Praisers of God"). In its turn, the Holy Roman Empire of the XI-XIII centuries is a reflection of the Habsburg Empire. Consequently, the era of the Habsburgs of the XIII-XVI centuries should also be reflected in the Old Testament as the history of the Kingdoms of Israel and Judah. And so it happens. For example, in the correspondence we are now considering, the Habsburgs = Russia-Horde, in the epoch of the XVI century parallelism with the Bible clearly emerges.

COMMENTARY. Apparently, when viewed from Western Europe, the stormy events inside the palace in Moscow, around the throne occupied by the young Ivan IV, were not or poorly visible. Therefore, in the Western European chronicles, immediately after Maximilian I = Vasily III, power passes to Charles V = Ivan IV. Formally, it was. However, in Russian history, under the young Ivan IV, other people actually ruled—-first a group called "Seven Boyars," and then Elena Glinskaya and Ivan Ovchina ([776], pp. 11-15). Then again the Seven Boyars. And only in 1547 Ivan IV "the Terrible" finally took all power into his own hands and *was crowned* ([362], v. 8, columns 56-57).

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la. RUSSIAN-HORDE EMPIRE. *Vasily III. Married to Elena Glinskaya.* Vasily III married Elena Glinskaya at the beginning of 1526 ([578], p. 262). Elena died in 1538 ([362], v. 8, column 29).

■ ■ lc. HABSBURGS. *"Charles V" Married to Jezebel.* At the same time, the Habsburg Charles V, in 1526, married *Jezebel,* the daughter of the Portuguese King. Jezebel dies in 1539. The *Lutheran Chronograph* of the XVII century reports these events in the following way: "Charles married *Jezebel,* the daughter of the King of Portugal, in Ispal, in Spain, in the summer of 1526, and she died in the summer of 1539" ([940], sheet 358, reverse). Thus, we see a perfect agreement of dates. *In the same year of 1526,* when Vasily III married Elena Glinskaya, in the reflected history of the "Habsburgs," Emperor Charles V married Jezebel. Further, *practically simultaneously,* Elena Glinskaya (1538) and Jezebel (1539) die. The difference of one year between the dates of death could be explained by different beginning of the year in Russia and in Western Europe. Or the news from Moscow to Western Europe came with more or less significant delay due to the distance.

COMMENTARY. Note that in the dynastic parallelism, Vasily III is superimposed on Maximilian I. But the years of the reign of the Habsburgs are somewhat shifted down compared to the years of the reign of the Muscovite czars (q.v. in fig. 2.7). There could be various reasons for this, including accidental ones. Therefore, in those cases when the Russian-Horde events were reflected without chronological distortion, that is, year after year, they could fall into the history of the Habsburgs not in the reign of the twin-reflection but in the reign of his "neighbor," that is, the predecessor or successor. It is precisely the case we have here. Charles V succeeded Maximilian I, and therefore some events from the era of Vasily III——the original of Maximilian I—fell into his reign.

■ ■■■ le. KINGDOM OF ISRAEL (acc. to the Bible). *King Ahab. Married to Jezebel.* The Bible says that Israeli king Ahab "took as wife *Jezebel"* (1 Kings 16:31). Thus, in the history of the Habsburg Charles V, and consequently in the history of Vasily III, the Old Testament *Jezebel* appears. This may mean that Jezebel is a reflection of Elena Glinskaya, wife of Vasily III. Indeed, further analysis of the biblical story shows that this is most likely the case.

COMMENTARY. So, on the pages of the Old Testament, the Russian-Horde Czar-Khan Vasily III was reflected under the name of the biblical King *Ahab.* A Habsburg, Charles V.

2a. RUSSIAN-HORDE EMPIRE. *Vasily III felt sick on the hunt and died when he was brought home.* The death of Vasily III is reported as follows. "The Grand Prince felt *deadly sick* during the autumn *hunt* near Volokolamsk. ... He was brought to Moscow" ([776], p. 8). A few days after, Vasily III died ([832], v. 6, part 4, p. 137-138).

■ ■ ■ ■ *2e.* KINGDOM OF ISRAEL (acc. to the Bible). *King Ahab was wounded in a strange "battle" and died when he was brought home.* The story is as follows. King Ahab of Israel was going to war. In the battle he was wounded. "But someone drew his bow at random and hit the king of Israel between the sections of his armor. The king told his chariot driver, 'Wheel around and get me out of the fighting. I've been wounded? All day long the battle raged, and the king was propped up in his chariot facing the Arameans. The blood from his wound ran onto the floor of the chariot, and that evening he died. As the sun was setting, a cry spread through the army: 'Every man to his town. Every man to his land!' So the king died and was brought to Samaria, and they buried him there" (1 Kings 22:34-37).

Note that the Bible does not say a word about the battle's outcome. And the battle in general makes a bizarre impression. It does not seem to be a battle at all. After the death of the king, everyone is invited to disperse peacefully. The death of the king should have inspired the enemy and helped his victory. Or, on the contrary, angry Israelis would smash the enemy avenging their beloved ruler. But the Old Testament says nothing like this. By evening, everyone is advised to *go home.* Moreover, before the beginning of the "battle," the Syrian king warns his soldiers not to touch *anyone of the opponents except the Israeli king Ahab.* We quote: "Now the king of Aram had ordered his thirty-two chariot commanders, *'Do not fight with anyone, small or great, except the king of Israel'* "(1 Kings 22:31).

COMMENTARY. Here, the Old Testament authors should have better understood the essence of the matter. Being in Western Europe, far from the metropolis of the Empire, and not fully understanding the old documents or just rumors that had come down to them, they confused *hunt* with *war.* As a result, they got a bizarre war where the soldiers are ordered not to touch the enemy but to pursue only the king. And the outcome of the battle is a strange call to go home.

COMMENTARY. Vasily III hunted near the city of Volokolamsk. Its old name was Volok of Lama, or Volok-on-Lama ([578], v. 2, p. 336). Lama is the name of the river the city stands upon, and *"volok"* means "drag" (e.g., "to drag a barge") ([185], p. 89). The biblical king Ahab, who is probably a reflection of Vasily III, "fights" near *Ramoth* in Gilead (1 Kings 22:3-4,22:29). It is possible that the name *Ramoth* refers to the Russian *Lama* River. Recall that the letters and sounds R and L often passed into each other, so *Ramoth* and *Lama* could easily get confused in the chronicles.

3a. RUSSIAN-HORDE EMPIRE. *Vasily III was "hit by a huge* rod." The illness of Vasily III is described as follows. "On his left thigh appeared 'a small sore the size of a pinhead; it had no crust, no pus inside, and was purple,' as it is said in the so-called 'Royal Book,' where the death of Vasily Ivanovich is described" ([578], book 2, pp. 335-336). Some time after, the disease intensified, and "more than a bowl of pus came out of the sore and a *huge rod of one and a half pyads* [abt, 11 inches.—Ed.], but not whole" ([578], v. 2, p. 338).

■ ■ ■ ■ *3e.* KINGDOM OF ISRAEL (acc. to the Bible). *King Ahab was hit by an arrow.* The Old Testament says that "But someone *drew his bow at random [?!— Auth.]* and hit the king of Israel between the sections of his armor" (1 Kings 22:34). Thus, king Ahab was wounded by an arrow *"shot at random."* It sounds rather strange. If someone drew a bow and, having missed the target, *accidentally* wounded the King, there would be nothing surprising, such things happen in war. But the Bible says that someone drew his bow *at random,* which sounds incomprehensible. This clumsy expression may indicate the misunderstanding by the Western European biblical author that the Russian-Horde czar fell ill or was accidentally wounded while hunting. According to better informed Russian chroniclers, Vasily III had a sore on his thigh, which developed into an abscess. Everybody knows that an abscess is characterized by sharp, "shooting" pain. This metaphor could be an origin of an "archery shot," which then, in its literal sense, made its way to the pages of the Old Testament. However, it is also possible that Vasily III was really accidentally wounded by an arrow *on the hunt.*

4a. VASILY III. A *sore on "his stegno"* Vasily Tatishchev describes the illness of Vasily III in the following way: "He went to Volok for his own amusement, where he began to suffer from a grave sore, which appeared on his leg, *on his stegno"* ([832], v. 6, part 4, p. 137). The old Russian word "stegno" means "thigh" ([223], v. 4, column 523). Thus, Vasily III had a sore, or an injury, on his thigh ("stegno," as they wrote in the past).

■ ■ ■ ■ 4e. KINGDOM OF ISRAEL (acc. to the Bible). *King Ahab is wounded by* "Evostog." And here is a description of the accident with King Ahab from 1 Kings in the Ostrog Bible: "And a certain man called Evostog drew his bow and shot the king of Israel through the air gap near his shield" ([621], 1 Kings 22). It hard to get rid of the impression that the biblical author mistakenly transformed the old Russian expression "evo *stegno"* ("his thigh") into the name of a person, *Evostog.* As a result, on the pages of the Old Testament appeared "a certain man called *Evostog."* who wounded king Ahab. By the way, in the modern synodal version of the Bible, such a name as *Evostog* no longer exists. In this case, the Ostrog Bible of the late XVI, or even XVII century is closer to the described events of the XVI century, that is, to the reign of Vasily III. It preserved some details of Russian history, albeit distorted, which are *totally absent* from modern editions of the Bible.

5a. RUSSIAN-HORDE EMPIRE. *Vasily III suffered from a "core" = abscess on the thigh.* Les us repeat once again that Vasily III had an ulcer abscess on his thigh. Blood and pus flowed from it in *large quantities,* "up to a half-bowl and over a full bowl" ([578], v. 2, p. 337; q.v. in fig. 3,39). It is worth noting that in Russian, the core of the abscess is called *"yadro"* ("core"). Vladimir Dal writes on this occasion: "YADRO of an abscess, boil, rod" ([223], v. 4, column 1563).

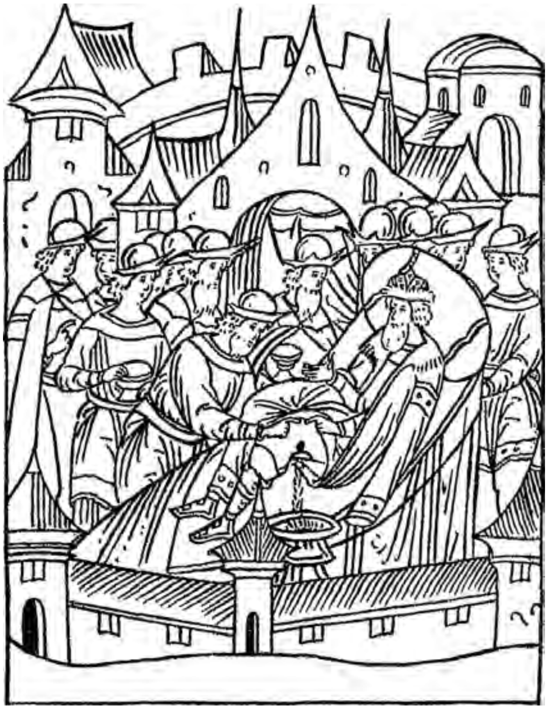

Fig. 3.39. An old miniature from the "Royal Book" depicting how Vasily III has blood and pus flowing from a sore on his leg. Taken from [578], v. 2, p. 337, ill. 274. On the pages of the Old Testament, Vasily III is reflected as King Ahab.

■ ■ ■ ■ *5e.* KINGDOM OF ISRAEL (acc. to the Bible). *King Ahab. Blood flowed from the "yadro." The* Ostrog Bible describes the bleeding from the wound of King Ahab in following words: "And blood flowed abundantly from the *yadro* of his *ulcer,* and he died before evening. The ulcerous blood flowed from *the yadro* to the chariot" ([621] (1 Kings 22). A bleeding abscess on the thigh of Vasily III is clearly described (fig. 3.39). It is also possible that the biblical author confused the Russian words *"bedro"* ("thigh") and *"yadro"* ("core"), which sound similarly.

6a. RUSSIAN-HORDE EMPIRE. *Vasily III. When he was transported across the Moskva River, the bridge broke.* To bring the sick Vasily III to Moscow, they had to cross the Moscow River. "Since the ice on the Moscow River was still weak, it was ordered to build a bridge in front of the Novodevichy Monastery, through which Vasily decided to enter Moscow. But when the horses and the sleigh got on the bridge, *it broke,* and the boyar children picked the sleigh up" ([578], v. 2, p. 339; see fig.3.40 and 3.41).

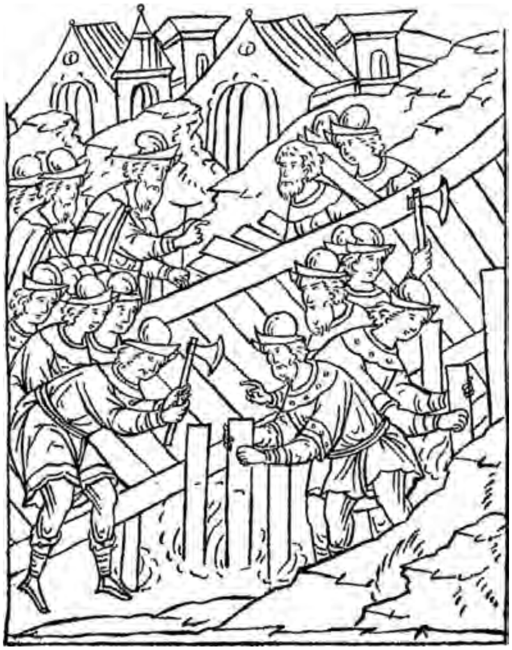

Fig. 3.40. Miniature from the "Royal Book." The construction of a bridge over the weak ice on the Moskva River for the secret crossing of the sick Vasily III is depicted. Vasily III is described in the Old Testament as King Ahab. Taken from [578], v. 2, p. 339, ill. 276.

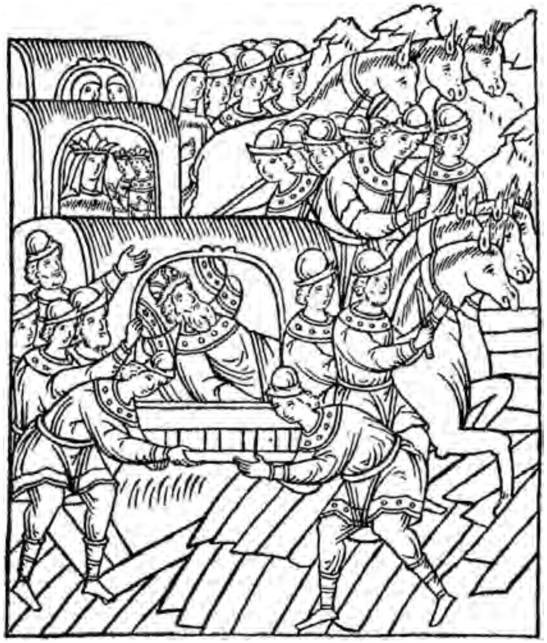

Fig. 3.41. Miniature from the "Royal Book." The cart, in which the sick Vasily III is being transported, falls into the water, and boyar children pick it up. The Bible says about King Ahab: "And they washed the chariot by the pool of Samaria" (1 Kings 22:38). Taken from [578], v. 2, p. 340, ill. 277.

■ ■ ■ ■ *6e.* KINGDOM OF ISRAEL (acc. to the Bible). *The chariot of king Ahab "washed in the pool."* King Ahab was brought to Samaria and buried there (1 Kings 22:37). At the same time, the Old Testament reports a strange, at first glance, detail: *"They washed the chariot in the pool of Samaria"* (1 Kings 22:38). This refers to the chariot drenched in the blood of king Ahab. It is unlikely that the Bible, without a special reason, would tell us about washing a soiled chariot. After all, it is a small household detail. And just looking at the history of the Russian Czar-Khan Vasily III, one can immediately understand what is the matter here. We are talking about an accident with the royal cart, called in the Bible a chariot, when in *fell through the ice in the water* during the crossing of the Moskva River. A truly remarkable event worth mentioning. By the way, the Western European author called the Russian sleigh a "chariot," probably because he did not see sleighs in warm Western Europe and had no idea what it looked like. Sleighs were used only where there was a stable cold winter, that is, in Russia. They glide well on dense snow. In the wet, rapidly melting snow, the sleigh get bogged down.

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7 a. RUSSIAN-HORDE EMPIRE. *Vasily III. Dog hunting and the illness of the Czar-Khan.* An old miniature in fig. 3.42, taken from the "Royal Book," depicts the hunting of Vasily III, during which he fell ill. Dogs are depicted, which is natural since it was the royal dog hunt. Recall that it was Vasily III who is believed to have been *the first to introduce the dog hunting* (see above).

■ ■ ■ ■ *7e.* KINGDOM OF ISRAEL (acc. to the Bible). *King Ahab. And the dogs licked his blood.* The Old Testament says about Ahab: "They washed the chariot in the pool of Samaria, *and the dogs licked up his blood"* (1 Kings 22:38). The Ostrog Bible describes it somewhat differently: "And the blood dispersed through all the color of Samaria, *and the pigs and dogs licked it"* ([621], 1 Kings 22). So, in both cases, the sources mention that dogs licked the blood of a sick or wounded king. The *Lutheran Chronograph* of the XVII century writes about this more clearly and comprehensibly: “[He] *has given his blood to the dogs to lick”* ([940], sheet 57, reverse). Everything falls into place. Dog’s saliva has healing properties. Letting a dog to lick a festering wound makes sense. Physicians know it. The *Lutheran Chronograph* clearly indicates that the biblical king Ahab has a *purulent* wound or *ulcer.* Which exactly corresponds to the discovered parallelism. It is a *purulent wound* that Russian chronicles talk about describing the illness of Vasily III.

In addition, the mention of dogs corresponds well to the version of *hunting,* and not of a war. As for the “pigs,” which the Ostrog Bible speaks of, perhaps they meant wild *boars,* hunted by Czar-Khan Vasily III ≈ biblical Ahab.

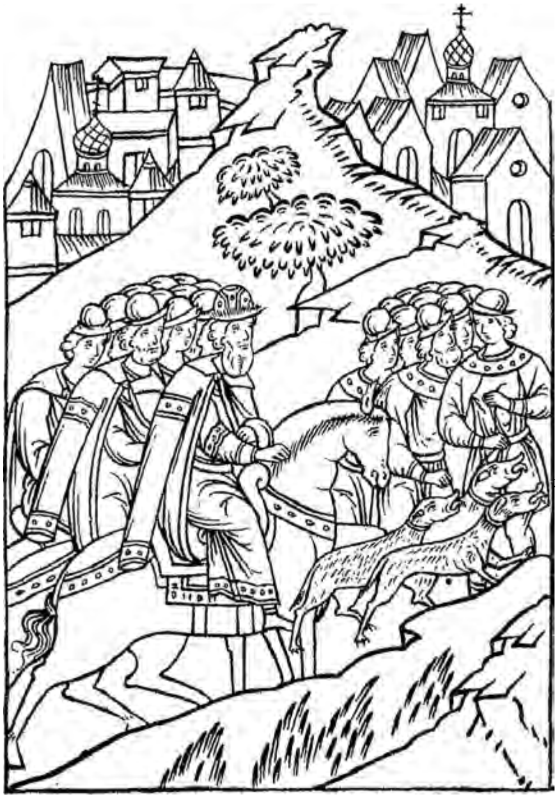

Fig. 3.42. Miniature from the “Royal Book.” The royal dog hunt of Vasily III, where he "fell ill.” In the foreground are dogs on dog leashes. Vasily III is described in the Old Testament as king Ahab. Taken from [578], v. 2, p. 336, ill. 273.

Commentary. Russian chronicles report that, before his death, Vasily III “sent for Bishop Vassian of Kolomna and Elder Misail Sukin” ([578], v. 2, p. 343). It is possible that the name *Sukin* under the pen of a scribe turned by mistake into “dogs” (*“suki”* = “female dogs” in Russian).

COMMENTARY. Let us pay attention to the words of the Ostrog Bible “And the blood dispersed through all the *color* of Samaria” (see above). That is, the blood of Icing Ahab was smeared all over the Samaria *meadows.* Maybe Vasily III was wounded in the meadows while hunting? In any case, the mention of *meadows* on the pages of the Old Testament clearly indicates that the events did not take place on the territory of arid Palestine, as the Scaligerian history assures us. There are few meadows there. Most likely, that was not the case. But meadows are in large numbers in Russia, where Grand Prince Vasily III = biblical Ahab hunted.

COMMENTARY. In CHRON6, Chapter 5, we have already identified the Old Testament conquests of Joshua (Jesus Navin) with the Ataman conquest of Western and Southern Europe in the XV century. Moreover, we have shown that the conquest of the promised land began precisely from Russia-Horde. Thus, for the Russian czars-khans, the recent military exploits of Joshua should have been a matter of special pride. Indeed, as Karamzin reports, in the era of Ivan III and Vasily III, *“The grand princely banners depicted Jesus Navin stopping the* sun” ([362], v. 7, column 122).

8a. RUSSIAN-HORDE EMPIRE. *Czar Vasily III was called Gabriel.* The name of Vasily III was *Gabriel.* It is reported, for example, by Sigismund Herberstein and Vasily Tatishchev ([832], v. 6, p. 100).

■ ■ ■ ■ 8e. KINGDOM OF ISRAEL (acc. to the Bible). The name of the King of Israel was *Ahab.* The name *A-Hav* could be an abbreviation version of the name *Gabriel.*

9a. RUSSIAN-HORDE EMPIRE. *Prince Yuri tries to take power.* After the death of Vasily III, his brother Yuri tries to take power. However, he was captured and put in a *dungeon,* where he died *three years* later. It is believed that he was *starved to death* ([776], p. 10).

■ ■■■ 9e. Kingdom of Israel (acc. to the Bible). After the death of King Ahab, the Bible tells of his successor and son, Ahaziah, who reigned for *two years.* The Old Testament does not report any events of his reign, except for one: Ahaziah “fell out of the window.” Namely: “Now Ahaziah had fallen *through the lattice* of his upper room in Samaria and injured himself” (2 Kings 1:2). It may be that Ahaziah was imprisoned *(lattice* is mentioned) and thrown out of the window. The Russian chronicler said on this occasion that in prison “Yuri was starved to death” ([776], p. 10).

10a. Russian-Horde Empire. *A pair of rulers: Elena Glinskaya and Prince Ovchina, after the death of Vasily III.* After the death of Prince Yuri, unlimited power passed to the widow of Vasily III, Elena Glinskaya. She relied on *her favorite,* Prince Ivan Ovchina-Telepnev-Obolensky ([776], p. 10; [578], book 2, pp. 352-368). The following is reported about Elena Glinskaya: “The young widow, having barely celebrated the wake of her husband, made Ovchina *her favorite.* Karamzin writes: “Prince Ivan Feodorovich Ovchina-Telepnev-Obolensky, young in years and suspected of having a *heart connection* with Elena” ([362], v. 8, column 6).

■ ■ ■ ■ 10e. Kingdom of Israel (acc. to the Bible). *A pair of rulers: Jezebel and King Joram, after the death of King Ahab.* After the death of King Ahaziah, Jezebel, the widow of King Ahab, comes to power. Formally, Ahab is replaced by King Ahaziah, but when the commander Jehu kills King Ahaziah, he kills Jezebel too. Before the murder of Ahaziah, he says to him: “What peace, as long as the harlotries of your mother Jezebel and her witchcraft are so many?” (2 Kings 9:22). Thus, Joram is accused of the harlotries of Jezebel. In Russian history, Ivan Ovchina is indeed a favorite, a lover of Elena Glinskaya = biblical Jezebel ([578], v. 2, p. 352-368; [776], p. 11).

11a. Russian-Horde Empire. *Imprisonment and death of Andrei Staritsky through the fault of Elena Glinskaya.* This episode occupies one of the central places in the story of Elena Glinskaya. Meanwhile, the murder of Andrei Staritsky, and at the same time of Yuri, brother of Vasily III, is presented by Russian chronicles as the “*main crime”* of Elena Glinskaya ([578], book 2, pp. 354-356). In contrast, the personality of Andrei Staritsky was then exalted. In particular, his tomb, located today in the Archangel Cathedral of the Moscow Kremlin, stands out for its enormous size, one and a half to two times greater than the tombs of other Russian czars-khans (q.v. in Chrono Chapter 14:5). Although, we repeat, these tombs are most likely fictitious, remakes of the era of the Romanovs. We will present the details of the story of Andrei Staritsky in the following paragraphs.

■■■■11*e*. Kingdom of Israel (acc. to the Bible). *Execution of Naboth through the fault of Queen Jezebel.* The Old Testament describes these events as the *biggest crime of Jezebel.* The execution of the “unfortunate Naboth” is constantly remembered in the Bible and blamed on King Ahab and his wife, Jezebel. For the sin of killing Naboth, the lineage of King Ahab is exterminated (1 Kings 21:21-29). The commander Jehu, who killed Jehoram the son of King Ahab, says the following: “Then said Jehu to Bidkar his captain, Take up, and cast him in the portion of the field of Naboth the Jezreelite: for remember how that, when I and thou rode together after Ahab his father, the Lord laid this burden upon him; Surely I have seen yesterday the blood of Naboth, and the blood of his sons, saith the Lord; and I will requite thee in this plat” (2 Kings 9:25-26).

12a. Russian-Horde Empire. *Andrei Staritsky asks for himself new cities for his lot. Elena Glinskaya refuses. Andrei is offended, a feud begins.* The following is reported: “After the death of Vasily III, Elena Vasilievna *generously bestowed* Prince Andrei with the things left after the deceased, but *Andrei began to ask for more cities to his lot, and when this was refused, he left Moscow very offended”* ([578], book 2, p. 354).

■ ■■■ I2e. Kingdom of Israel (acc. to the Bible). *King Ahab asks for himself the “vineyard” of Naboth, but he refuses him. The King is offended, a feud begins.* The Bible says: “Naboth the Jezreelite had a vineyard which was in Jezreel, next to the palace of Ahab king of Samaria. So Ahab spoke to Naboth, saying, *'Give me your vineyard,* that I may have it for a vegetable garden, because it is near, next to my house; and for it I will give you a vineyard better than it. Or, if it seems good to you, I will give you its worth in *money!* But Naboth said to Ahab, "The Lord forbid that I should *give the inheritance of my fathers to you!"* ” (1 Kings 21:1-3). King Ahab is offended: “So Ahab went into his house *sullen and displeased* because of the word which Naboth the Jezreelite had spoken to him; for he had said, I will not give you *the inheritance of my fathers."* And he lay down on his bed, and turned away his face, and would eat no food” (1 Kings 21:4).

COMMENTARY. The Bible is talking about a *vineyard.* And we are talking about *cities.* “Vineyard” is *“vinograd”* in Russian. In both cases the second part means an “enclosed place”—-in English it means a yard, in Russian “grad” = “city” ([955], v. 1, p. 152). It is possible that in the first part (“vine”, “vino”) a confusion occurred, and instead of *wine,* a *warrior,* defender of a city was meant. Perhaps the Old Testament author confused a fortified city with a vineyard.

13a. RUSSIAN-HORDE EMPIRE. *Andrei Staritsky flees Moscow and lives in another city, in Staritsa. Correspondence of Andrei Staritsky with Elena Glinskaya.* Andrei leaves for the city of Staritsa. “He went to his place in Staritsa. He was afraid of Elena and *resented her for not giving him more cities”* ([578], v. 2, p. 355). Elena Glinskaya invites Andrei to Moscow on behalf of the young Ivan IV. Andrei refuses, citing poor health. “They sent him an *invitation* again, but he again refused. He wrote to the *underage Ivan, on whose behalf Elena used to communicate on all affairs”* ([578], v. 2, p. 355). We see here that Elena Glinskaya sent letters to Andrei in Staritsa *on behalf of Ivan,* that is, *on behalf of the Czar.*

■ ■■■ 13e. KINGDOM OF ISRAEL (acc. to the Bible). *Naboth lives in another place. Jezebel sends him letters on behalf of King Ahab.* The Old Testament says: “So *she wrote letters in Ahab's name,* and sealed them with his seal, and *sent the letters* unto the elders and to the nobles that were in his city, dwelling with Naboth” (1 Kings 21:8).

14a. RUSSIAN-HORDE EMPIRE. *Broken promise and perjury. Andrey Staritsky is tricked into coming to Moscow.* This is described as follows: “Ivan Ovchina-Telepnev-Obolenslcy reached Andrei. ... Ivan Telepnev swore to Andrei that if he comes to Moscow, Elena will not put a big disgrace on him and will not put him in prison. Andrei *agreed”* ([578], book 2, p. 356). But Andrei was *deceived.* In Moscow, he was taken into custody. “He was captured and imprisoned together with his wife and *son* Vladimir” ([578], book 2, p. 356). At the same time Elena dealt with another close relative of Vasily III—his brother Yuri. Everything was done by *perjury.* “The capital was struck by the unfortunate fate of Prince Yuri Ivanovich of Dmitrov, the eldest uncle of the sovereign [that is, the uncle of the young Ivan *IV.—Auth.],* either *slandered* or really guilty of secret desire to illegally seize power, for the versions of the Chroniclers do not agree” ([362], v. 8, column 7).

■ ■■■ I4e. KINGDOM OF ISRAEL (acc. to the Bible). *Perjury.* The Old Testament describes Jezebel’s further actions as follows: “And she wrote *in the letters,* saying, Proclaim a fast, and set Naboth on high among the people: and set two men, sons of Belial, before him, *to bear witness against him, saying Thou didst blaspheme God and the king.* And then carry him out, and stone him, that he may die” (1 Kings 21:9-10).

15a. RUSSIAN-HORDE EMPIRE. *Andrei tried to flee to Novgorod, where he had support. Execution of Andrei Staritsky and his supporters.* It turns out that Andrei Staritsky, having learned about the danger that threatens him, tried to flee to *Novgorod.* He was captured precisely on the way from Staritsa to Novgorod. Then thirty *Novgorodian* landowners, who went over to the side of Andrei Staritsky, were *hanged* ([578], v. 2, p. 355-356). Andrei Staritsky himself “died a *violent death* six months later” ([362], v. 8, column 12).

■ ■■■ 15e. KINGDOM OF ISRAEL (acc. to the Bible). *The name Naboth possibly means “Novgorodian.” The execution of Naboth.* The Bible says that Naboth was stoned, that is, executed (1 Kings 21:13). It is possible that the name *Naboth* comes from the word *“Novgorodian,”* since the first part of the name, *“Nab,”* can be understood as *“new.”*

16a. RUSSIAN-HORDE EMPIRE. *The death of Yuri from starvation and the death of Andrei.* Karamzin reports: “Prince Yuri Ivanovich died in prison *from starva-*

tion. ... Andrei had the *fate of his brother,* died a *violent death* six months later, and, like him, was honorably buried in the Church of Michael the Archangel" ([362], v. 8, columns 10,12).

Thus, Yuri and, most likely, Andrei were starved to death. As a matter of fact, Karamzin directly says so when he describes the death of Prince Ovchina-Telepnev: "Telepnev was starved to death, like the Governess or he himself killed Glinsky *and the uncles of Ivan"* ([362], vol. 8, column 31). Here, the "uncles of Ivan" are Yuri and Andrei, who were uncles to the young Ivan IV.

■ ■ ■ ■ 16e. KINGDOM OF ISRAEL (acc. to the Bible). *The death of Naboth. A fast" was imposed on him.* There is a strange detail in Jezebel's letters. In an effort to destroy Naboth, she demands: *"Proclaim a fast,* and set Naboth on high among the people" (1 Kings 21:9). Her words "on high among the people" probably mean that Naboth was accused of trying to seize power, just as Andrei Staritsky was accused of it ([362], v. 8, column 11). What does Jezebel's demand to "proclaim a fast" mean? Most likely, this is an order to starve Naboth. It is a biblical reflection of the order of Elena Glinskaya to starve Yuri, and probably Andrei.

17a. RUSSIAN-HORDE EMPIRE. *Elena Glinskaya was hated.* They write like this: "We saw with what *anger* this boyar sedition flared up as soon as Vasily Ivanovich died, and how *firmly and ruthlessly* the governess, supported by Prince Ivan Ovchina-Telepnev, *suppressed* it. Knowing that she inspires *rancor against herself* she probably constantly expected death from a dashing potion, and not she was mistaken in this.... Resorting to *harsh and cruel measures* ... she was *ruthlessly firm to all enemies of the State"* ([578], v. 2, p. 366).

In particular, Elena Glinskaya ordered the execution of many boyars who supported her opponent, Prince Andrei. The executed "were hanged along the Novgorod road at a long distance from each other, right up to Novgorod itself. So firmly and decisively dealt the young governess, on behalf of her young son, with *strong people* of the Russian land" ([578], v. 2, p. 356). This execution is shown in an old miniature in fig. 1.35. At the top left, you can see an old image of Elena Glinskaya herself. She sits next to her son, the young Ivan IV.

■ ■■■ I7e. KINGDOM OF ISRAEL (acc. to the Bible). *Queen Jezebel was hated.* The Bible does not spare black colors when painting the image of "bad Jezebel." The Old Testament says, "Jezebel massacred the prophets of the Lord" (1 Kings 18:4). And further: "And concerning Jezebel the Lord also spoke, saying, *'The dogs shall eat Jezebel* "* (1 Kings 21:23). Moreover, Jezebel is accused of "spoiling king Ahab." Here is what the Ostrog Bible says about this: "And you are in vanity, Ahab, because you began to do evil before the Lord, *Jezebel your wife has changed you"* ([621]) (1 Kings 21) In the synodal Russian translation of the Bible, this verse reads as follows: "There was never anyone like Ahab, who sold himself to do evil in the eyes of the Lord, *urged on by Jezebel his wife"* (1 Kings, 21:25).

The Old Testament quite well reflects here the turbulent events of Russian history in the XVI century.

18a. RUSSIAN-HORDE EMPIRE. *Elena Glinskaya apparently was poisoned. Prince Ovchina was also murdered.* Alexander Nechvolodov writes about the death of Elena Glinskaya: "So the Grand Princess Elena Vasilievna ruled the state for the infancy of Ivan until April 3, 1538; on the same day, at two in the afternoon, being in the full bloom of years, she *suddenly died.* Baron Herberstein says that *she was poisoned,* and this, of course, can be trusted" ([578], v. 2, p. 365). Further, it is reported: "The boyars perceived Elena's death *as a holiday.* Former members of the Seven Boyars honored the illegal governess, not embarrassed in expressions" ([776], p. 15). Then, a week later, *Prince Ovchina was murdered* ([578], v. 2, p. 367). "After the death of Princess Elena Glinskaya, power passed into the hands of the Seven Boyars, who hastened to deal with Prince Ovchina. The guardians were unanimous in their hatred of the temporary grandee" ([776], p. 16). Prince Vasily Vasilievich Shuisky comes to power. "Czar Ivan used to say that princes Vasily and Ivan Shuisky arbitrarily approached his person and 'just stayed to rule' " ([776], p. 16). Thus, after Elena and Ivan Ovchina, the Shuiskys reigned.

■ ■■■ I8e. KINGDOM OF ISRAEL (acc. to the Bible). *Jezebel was murdered. Joram too.* Warlord Jehu kills King Joram and Jezebel. The Old Testament describes this colorfully and emotionally: "And when Jehu was come to Jezreel, Jezebel heard of it; and she painted her face, and tired her head, and looked out at a window. And as Jehu entered in at the gate, she said, Had Zimri peace, who slew his master? And he lifted up his face to the window, and said, Who is on my side? who? And there looked out to him two or three eunuchs. And he said, Throw her down. So *they threw her down:* and some of her blood was sprinkled on the wall, and on the horses: and he *trod her underfoot.* And when he was come in, he did eat and drink, and said, Go, see now *this cursed woman,* and bury her: for she is a king's daughter. And they went to bury her: but they found no more of her than the skull, and the feet, and the palms of her hands. Wherefore they came again, and told him. And he said, This is the word of the Lord, which he spake by his servant Elijah the Tishbite, saying, In the portion of Jezreel shall dogs eat the flesh of Jezebel: And the carcase of Jezebel shall be *as dung upon the face of the field* in the portion of Jezreel; so that they shall not say, This is Jezebel" (2 Kings 9:30-37).

The Old Testament author does not hide his joy at the murder of Jezebel. Apparently, it reflects the point of view of the Moscow metropolitan boyars, who hated Elena Glinskaya.

19a. Russian-Horde Empire. *Prince Shuisky comes to power and kills Prince Ovchina.* Elena Glinskaya dies at a young age. She is believed to have been poisoned ([362], v. 8, column 29). Prince Vasily *Shuisky* comes to power. Karamzin writes: 'An autocratic nobleman, Prince Vasily [Shuisky. *—Auth.]* considered himself, as it were, the *Czar of Russia"* ([362], v. 8, column 32). Vasily Shuisky executes Prince Ivan Ovchina Telepnev. "Prince [Shuisky.*—Auth.],* by a cruel act of arbitrariness and violence, declared himself the Head of the State. On the seventh day after the death of Elena, he ordered to seize Prince Telepnev. ... *Fierce execution* was the fate of the unfortunate grandee.... Telepnev was starved to death" ([362], v. 8, column 31).

■ ■■■ I9e. Kingdom of Israel (acc. to the Bible). *Warlord Jehu takes power in Israel and kills King Joram.* The Bible says, "And they blew trumpets, saying, *Jehu is king!'* So Jehu the son of Jehoshaphat, the son of Nimshi, conspired against Joram" (2 Kings 9:13-14). The warlord Jehu kills Jehoram: "When Joram saw Jehu, that he said, 'Is it peace, Jehu?' So he answered, 'What peace, as long as the harlotries of your mother Jezebel and her witchcraft are so many?' Then Joram turned around and fled, and said to Ahaziah, 'Treachery, Ahaziah!' Then Jehu drew his bow and *shot Joram* between the shoulders. The arrow pierced his heart and he slumped down in his chariot" (2 Kings 9:22-24).

20*a*. Russian-Horde Empire. *The name Shuisky.* The name Shuisky comes from the word "Shuya," or "Shuy." As we shall now see, this name is identical to the name of the Old Testament *Jehu.*

■ ■ ■ ■ 20e. Kingdom of Israel (acc. to the Bible). *The name Jehu.* In the Slavic language, the first letter in the name *Shuy* consists of three vertical sticks ("III") connected by a horizontal bar at the bottom. In writing, the horizontal bar looked thin and faded over time. Therefore, later scribes could perceive the letter "III" as two letters "I": "III" → "IИ." This resulted in the word "IИYЙ" or, in modern orthography, "ИИYЙ" ("IIUI"), which is the name *Jehu* in the Russian translation of the Bible. The double "I" ("II") in the Slavic language (and in Russian before the orthographic reform of the early XX century) was written as "IИ." These variants were called decimal "I" and octal "I." Before the reform, the double "I" was never written as "II" or "ИИ," but always as "IИ." After the reform, when the Latin "I" was excluded from the Russian alphabet, we write the name *Jehu* as "ИИYЙ," and no more as "IИYЙ."

Commentary. Thus, the famous "most ancient" Old Testament commander *Jegu* is Prince Vasily Vasilievich *Shuysky,* who lived in the XVI century. He died in 1538 ([362], v. 8, column 32). After that, power passed to his brother Ivan Shuisky ([362], v. 8, column 32), who is also apparently reflected in the Bible under the name *Jehu,* that is, *Shuy.*

Commentary. Where did the "ancient" biblical expression "dogs shall eat" come from? In 1543, a vivid episode occurred during the reign of the Shuiskys. It turns out that Andrei Shuisky "was caught and thrown to houndmasters, and the dogs *tormented to death* this most noble man" ([362], v. 8, column 50). As a result, the Shuiskys are deprived of the supreme power. It looks like the authors of the Old Testament books

1 Kings and 2 Kings were using the sources written in Russia by supporters of the Shuiskys. This is why the opponents of the Shuiskys are depicted as cursed. One of the most common expressions in these depictions in the Bible is “dogs shall eat.” It is especially evident in the story of Jezebel (q.v. in 1 Kings 14:11; 16:4, 21:19, 23, 24; 22:38; 2 Kings 9:10, 36). Interestingly, the threat “dogs shall eat” is *not used* anywhere else in the Bible.

Commentary. Apparently, the story of Elena Glinskaya = the Old Testament Jezebel is once again repeated in the Bible as the story of Athaliah in the Jewish dynasty (2 Kings 11). We will not discuss this secondary parallelism in detail here.

21.

IVAN IV ' THE TERRIBLE" IS REFLECTED IN WESTERN CHRONICLES AS "CHARLES V"

a. Russian-Horde Empire. *The epoch of the “terrible” Czar Ivan IV Vasilievich,* 1533-1584, ruled for 51 years (acc. to [775]). However, if we count his reign from the end of the rule of the Seven Boyars, that is, from the beginning of the sole reign of Ivan IV, then we get 37 years of reign. He was crowned in 1547 ([362], v. 8, column 56-57). See some old images of Ivan IV in fig.1.36, 3.43, 3.44, 3.45, 3.46, 3.47, 3.48.

It is generally believed that the reign of “Ivan the Terrible” is well documented and studied. Unfortunately, it is not. Exceptionally few original documents have been preserved from that era. The reign of Ivan IV is one of the most obscure and intriguing periods in Russian history. It separates from each other two completely different eras: that of Russia-Horde and that of the Romanovs.

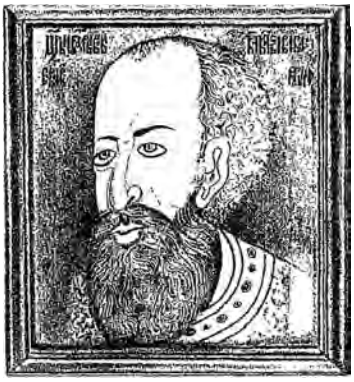

Fig. 3.43. Czar-Khan Ivan IV Vasilievich “the Terrible? Old Russian portrait, kept in Copenhagen. On the pages of Western European chronicle, he is called Charles V. Taken from [651], inset at the beginning of the book.

■ ■ *c.* Habsburgs. *“Charles* VT1519-1556, reigned for 37 years (acc. to [304], v. 3, p. 27), or 1519-1558, reigned for 39 years (acc. to [76]). The durations of reign of Ivan IV the Terrible and Charles V are in good agreement: 37 years and 39 years. Fragments of parallelism between the annalistic biographies of Ivan IV and “Charles V” can be found in Chron6. See some ancient images of Emperor Charles V in fig. 1.37 and 3.49. Figure 3.50 shows Emperor Charles V and Pope Clement VII ([304], v. 3, p. 74-75). See also fig.3.51.

It is hardly worth recalling in detail the well-known “textbook” history of Ivan IV ([578], [362], [832]). Numerous books and movies are based on it. But let us take a glance at some oddities of his reign that transgress all sorts of reasonable boundaries (see more details in Chron4, Chapter 8:3).

In 1553, Ivan IV, already an adult, allegedly established a board of trustees over himself, the Elected Rada. True, it is known that when Ivan IV was dying, the Board of Trustees was created to care for his young son Dmitry. However, the Czar survived, and the board was not dissolved. An absurd picture arises—the board of trustees continues the guardianship over the recovered, almighty, and “terrible” Czar.

For some reason, during the entire reign of Ivan the Terrible, oaths to him were repeated. However, allegiance to a monarch is usually sworn only once. Under Ivan IV, it was required *several times.* Even his magnificently arranged crowning that took place in 1547 was repeated *twenty-five years* after, in 1572! No other repeated crownings and repeated oaths of allegiance are known in the Russian history.

Ivan IV decides to share his throne with another ruler (allegedly to reign instead of himself!)—Czar Simeon Bekbulatovich. Historians put forward an absurd explanation: that was to make it easier for Ivan IV to control the Duma!

Such oddities forced historians to even declare Ivan IV mentally ill, a schizophrenic. Of course, a monarch who does such things looks like a mentally ill person. However, the matter turned out to be different. As we have shown in Chron4, Chapter 8, under the name of “Grozny” (“the Terrible”), the later falsifiers of Russian history have hidden not one but several successively ruling czars.

They were *four.* After clearing the accurate picture of Russian history of the XVI century, the entire period of "Grozny," from 1547 to 1584, breaks up into *four* different reigns of*four different Czars.* According to our reconstruction, those were the following czars-khans:

1) Ivan IV Vasilievich = Basil (Ivan) the Blessed.

2) *Dmitry,* the young son of Ivan IV; died in an accident.

3) *Ivan* V, the second son of Ivan IV, a teenager.

4) *Simeon "Bekbulatovich,"* whose royal name was also *Ivan.*

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la. THE EPOCH OF "IVAN IV THE TERRIBLE." *Enthroned young.* Ivan IV was crowned at *about seventeen* ([578], book 2, p. 380-381). When his mother Elena Glinskaya died, he was only *seven years old* ([578], v. 2, p. 367).

■ ■ lc. "CHARLES V" *Also enthroned young.* Charles V ascended the throne when he "just turned 20" ([304], v. 3, p. 27). He was crowned in Aachen, that is, as we understand it, in the City of the Khan. Martin "Luther called him noble, *young* blood' " ([304], v. 3, p. 27). The age of 20 for Charles V and 16-17 for Ivan the Terrible are in good agreement.

2a. THE EPOCH OF "IVAN IV THE TERRIBLE." *At the beginning, the power of Ivan is limited by the boyars' council, then by the Board of Trustees.* According to historians, even after the crowning of the young Ivan IV in 1547, *other people actually remain in power.* The following is known: "In fact, the only change was the change of a *boyar family at the helm of power.* A short period of domination of the Glinskys began" ([776], p. 25). In addition, under Ivan IV, the so-called Elected Rada was established, that is, the *Board of Trustees* ([775], pp. 109-111). In our reconstruction, this was the guardianship of the infant Czar (see above).

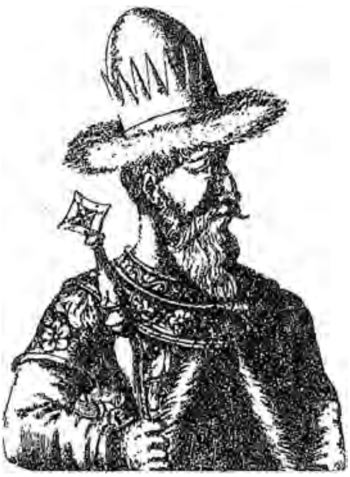

Fig. 3.44. Czar-Khan Ivan IV Vasilievich "the Terrible" = Charles V. From the book *Des Grausamen Tyrannen Iohannis Basilidis* ("The Terrible Tyran Ivan Vasilievich"), by Paul Oderborn (Erfurt, 1698). Taken from [578], v. 2, p. 481, ill. 106.

■■ *2c.* "CHARLES V' *At the beginning of his rule, his power is limited by the Council of Electors.* It turned out that the *Seven Electors* (Kurfürsten) created a sort of *coun- cil of guardians* upon Charles V The following is reported: "A few days after his election, *they composed a special capitulation of the election, which significantly limited his power;* the terms of capitulation were as fol- lows. *...No state act can be issued otherwise but with the participation of the Electors;* the emperor has no right to bring foreign troops into Germany without permission of the state estates, none of whom can be brought to trial outside Germany" ([304], v. 3, p. 27). Recall that the word "Kurfürst" comes from the Russian "Pointing Kuren."

3a. THE EPOCH OF "IVAN IV THE TERRIBLE." *In his youth, the powerful Czar-Khan had poor health.* It is believed that Ivan IV was very sick in his youth. Once he allegedly was even close to death ([578], v. 2, p. 436). In addition, it is reported that "the English who visited the country at that time were *astounded* by some habits of the Moscow sovereign. The Czar shuns rude entertainment, does not really like hunting, but *finds pleasure in church services.* ... The same year Ivan had *first visions"* ([775], p. 125).

■ ■ *3c.* "CHARLES V." *The powerful monarch, has poor health.* According to Western chroniclers, Charles V was undoubtedly a strong ruler "whose power could serve as a reliable stronghold for Europe" ([304], v. 3, p. 26). In modern textbooks, Charles V is usually characterized as a powerful monarch ([304], v. 3, p. 27). It is believed, however, that from the very beginning of his reign, Charles V was not distinguished by good health. "Everybody saw him, this *pale youth,* with a serious, thoughtful, almost *melancholic* expression on his face" ([304], v. 3, p. 27). *"He started getting old early. ... Deeply sick health* did not allow him continuous activity" ([304], v. 3, p. 94). In Western European chronicles, a quite definite point of view on the personality of Charles V has developed, briefly formulated by a modern historian:

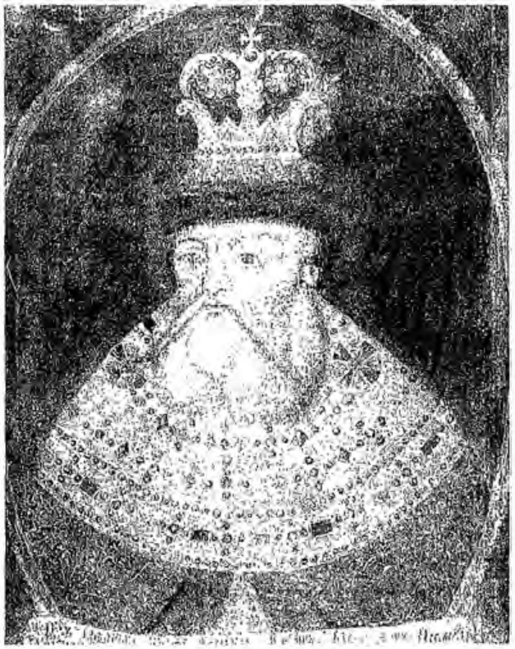

Fig. 3.45. Czar-Khan Ivan IV Vasilievich. The portrait was made in the late XVII—early XVIII century. Museum of Aleksandrovskaya Sloboda. In Western Europe, Ivan IV was called Charles V. Taken from [1373], p. 11, ill. 4.

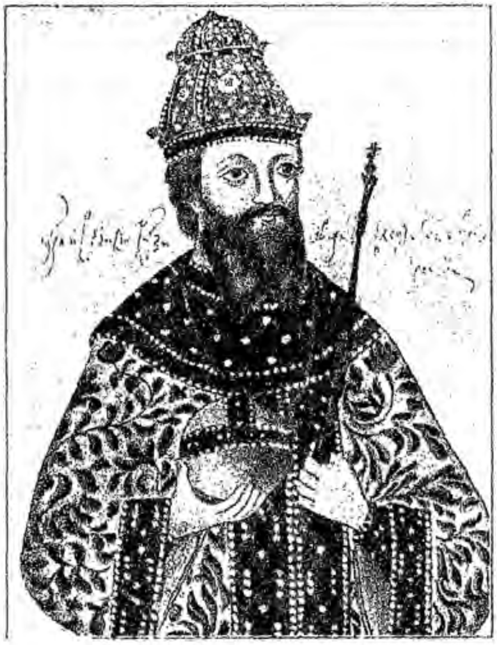

Fig. 3.46. Czar-Khan Ivan IV Vasilievich on a charter dated to 1571. The document was preserved in the library of Alexander Chertkov. In Western Europe, Ivan IV was called Charles V, that is, “King Five.” Taken from [578], v. 2, p. 483, ill. 108.

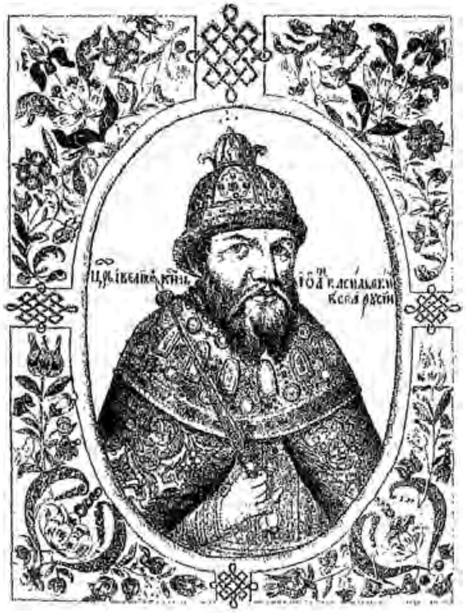

Fig. 3.47. Czar-Khan Ivan IV Vasilievich “the Terrible.” From “Titularnik” of the XVII century. He is also Charles V. Taken from [578], v. 2, p. 585, ill. 185.

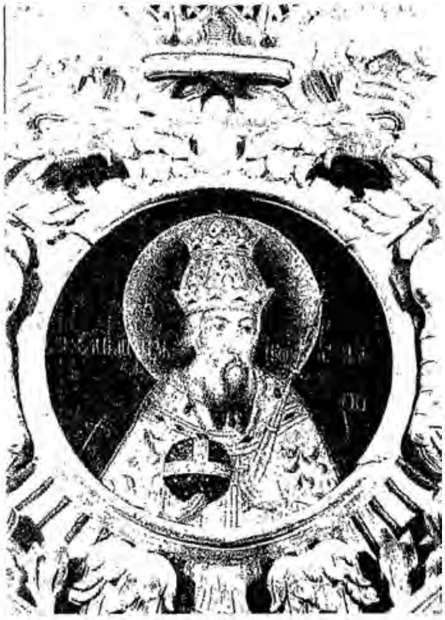

Fig. 3.48. Ivan IV the Terrible (Simeon?). Western chronicles called him “Charles V? Collection of Ekaterina Vasilchikova. Taken from the *Rabotnitsa* magazine, No. 3-4,1992, p. 33.

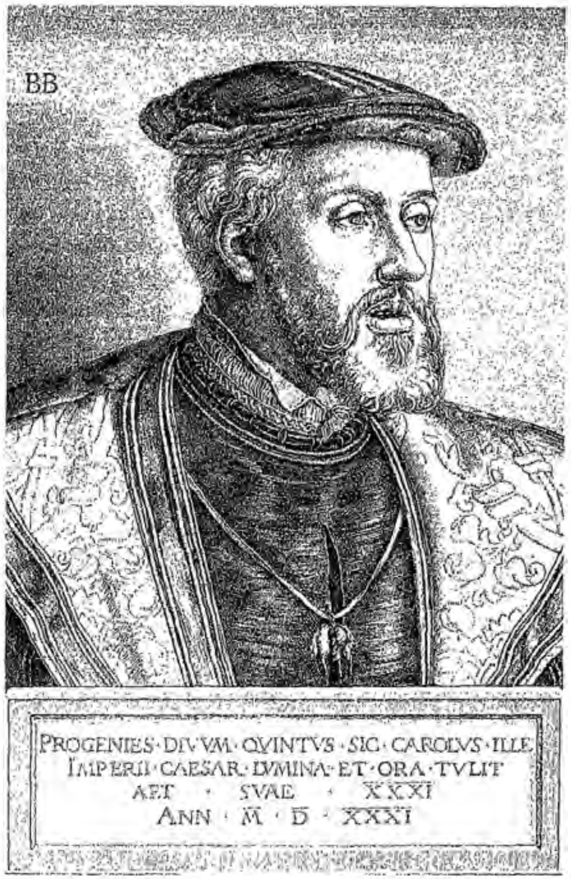
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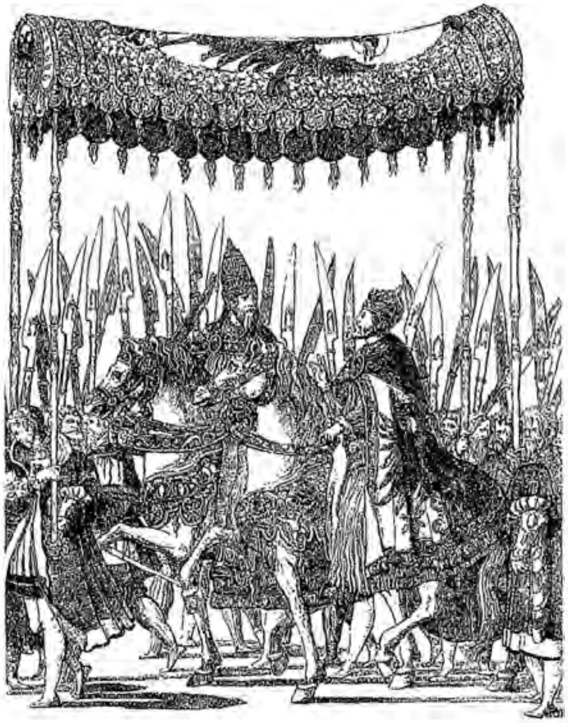
Fig. 3.49. Emperor Charles V at the age of 31. Copper engraving by Barthel Beham, allegedly 1531. Before us is a conditional and late Western European image of Ivan IV “the Terrible.” Taken from [304], v. 3, pp. 74-75.

“Charles V was the *arbiter of European destinies. ... This sickly, silent, gloomy man held in his hands the threads of the whole world*’[3] ([304], v. 3, p. 105).

4a. THE EPOCH OF “IVAN IV THE TERRIBLE’: *Prince Andrei Kurbsky: a friend turned to enemy.* Prince Andrei Kurbsky was originally a *close friend* of Ivan IV. The following is reported: “Many boyars enjoyed the confidence of the Czar, and some, such as Kurbsky, were his *personal friends*[33] ([776], p. 88). However, Kurbsky *betrays* Ivan IV and flees to Lithuania ([776], p. 89).

■ ■ *4c.* “CHARLES V’ *Elector Maurice of Saxony: a friend turned to enemy.* Kurfiirst Maurice of Saxony was one of the closest associates of Emperor Charles V (q.v. in fig. 3.52). It is known that “the Emperor himself gladly recognized him as a receptive student;... he says more than once that he considers him for his *son*[3] ([304], v. 3, p. 108). It is noted that, despite his closeness to Charles V, Elector Maurice “secretly thought out his plans” ([304], v. 3, p. 108). At first, he was, as it were, a hidden oppositionist. It is emphasized further that “he was the ruler of a new temper, who looked at everything only from a political point of view” ([304], v. 3, p. 108). Later he betrayed Charles V and became his enemy ([304], v. 3, p. 110). See details below. The relationships between Ivan the Terrible and Prince Kurbsky are reflected here.

COMMENTARY. This is what Oskar Jaeger says about Elector Maurice as he is described in the Western chroniclers. “Maurice was an outstanding person. He was only twenty-one years old when he became the head of the duchy, but despite his passion for all sorts



Fig, 3.50. Emperor Charles V and Pope Clement VII. Copper engraving by Nicholas Hogenberg, allegedly made in the XVI century. Western European image of an event from the life of Ivan IV The Terrible.” Taken from [304], v. 3, pp. 74-75.

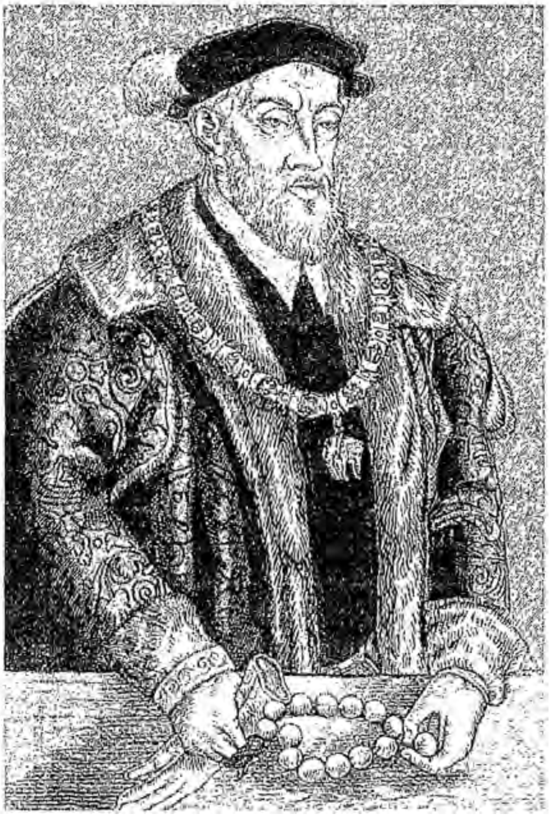


Fig. 3.51. Emperor Charles V in the last years of his reign. Wood engraving from *Thesaurus picturarum—a* collection of drawings, engravings on wood and copper kept in the Grand Ducal Library in Darmstadt ([304], v. 3, p. 114). This is a Western European depiction of Ivan IV the Terrible.

of pleasures, he turned out to be a very efficient ruler. There was no religiosity in him. ... He was a 'strong and gifted man' who left the stage too early. To be truly remarkable, he lacked directness of character" ([304], v. 3, p. 108). This description of Maurice is very reminiscent of similar description of Prince Andrei Kurbsky in Russian sources ([651]).

5a. The epoch of "Ivan IV the Terrible" *Correspondence of Czar Ivan IV with Prince Andrei Kurbsky.* The correspondence of Ivan IV with Kurbsky is well known ([651]). Although the correspondence available today is most likely a rather late literary work created no earlier than the XVII century, the very fact that the correspondence took place seems to be correct. This correspondence is reflected in the Old Testament, as we have shown in Chron6, Chapter 8:11.

■ ■ *5c.* "Charles V' *Correspondence of Charles V with Elector Maurice.* Oskar Jaeger emphasizes that Charles V had a long correspondence with Maurice. It is worth noting that such a detail is very characteristic. Nothing of the kind is mentioned in the work of Oskar Jaeger about any other Habsburg emperor. "The Emperor himself gladly recognized him as a receptive student; *in his correspondence with Maurice,* he says more than once that he considers him for his son" ([304], v. 3, p. 108).

6a. The epoch of "Ivan IV the Terrible." *Prince Andrey Kurbsky betrays Ivan IV and becomes his enemy.* Ivan IV regarded the flight of Kurbsky as a betrayal. He claimed that he had no intention to punish Kurbsky severely, so Kurbsky's escape was uncaused. "In a letter to Kurbsky... in the *strongest terms,* he reproached the

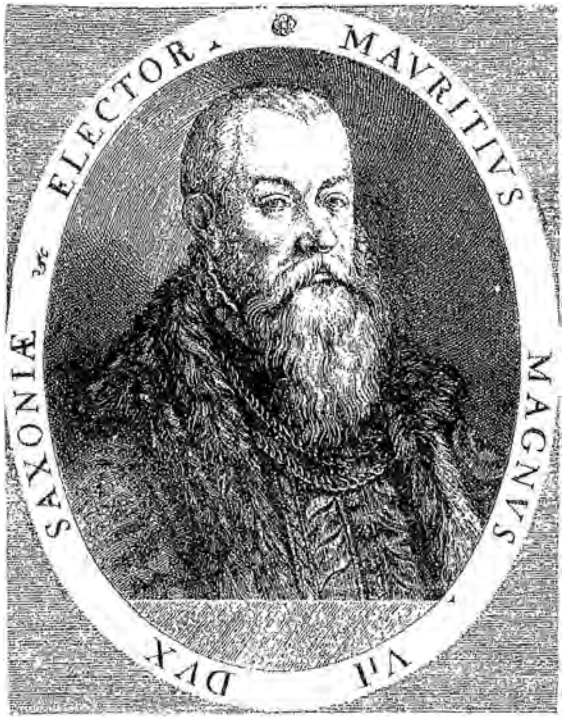


Fig. 3.52. Portrait of Elector Maurice of Saxony, after the original by the XVI century artist Lucas Cranach. This is probably one of the Western European images of Prince Andrei Kurbsky. Taken from [304], v. 3, p. 108.

fugitive boyar for having believed the slander of false friends and 'dumped' abroad" [776], p. 89.

■ ■6c. "Charles *V." Elector Maurice betrays Charles V and becomes his enemy.* Maurice besieges Magdeburg and the city surrenders to him. "This surrender diverts the eyes of the *Emperor* from the fact of involvement of the Magdeburgers in a *large patriotic intrigue against Charles. ... The Emperor did not expect anything like this.* The plan was not a big secret; rumors about it were all over the place. *Maurice even threatened Charles with it"* ([304], v. 3, p. 109-110). The following characterization of Maurice's actions is very interesting; "He was hated in his land, nicknamed 'Meissenian *Judas,'* and this hatred could turn into a danger" ([304], v. 3, p. 109). Maurice's actions are directly regarded as *"the betrayal of the year 1547"* ([304], v. 3, p. 110). This story is extremely reminiscent of the situation with Andrei Kurbsky.

7a. The epoch of "Ivan IV the Terrible." *Flight of Andrei Kurbsky from Ivan IV.* "Kurbsky stayed in Yuryev for a year, after which he fled to Lithuania. Under cover of the night, he rappelled down from the high fortress wall and rode off to Wolmar, accompanied by a few faithful servants. Kurbsky's wife remained in Yuryev. In a hurry, the fugitive abandoned almost all his property—military armor and books that he valued very much" ([776], p. 89).

■ ■ *7c.* "Charles V." *Flight of "Charles V from Elector Maurice."* Western European chroniclers, peering intently at the events in faraway Russia-Horde, apparently got confused: *who fled from whom.* They claimed that Emperor Charles V had fled from Maurice. Although the opposite is true: *Andrei Kurbsky fled from Ivan IV.* Here is what Western chronicles report: "He [Charles V] did not notice that he was alienating everyone from himself.... All his supports collapsed at once, and he *decided to flee to the Netherlands.* But it was almost too late. Having managed to make his way through the mountain forest to the Ehrenburg monastery, he learned that Maurice was already close. He then turned back to Innsbruck. Maurice took the monastery by storm. ... He would have managed to capture Charles in Innsbruck. ... The Emperor took advantage of this short delay *to escape.* ... Sick and stricken with gout, *he fled* to Styria on a cold, rainy night, through the mountain covered with snow—just like a real king without a kingdom" ([304], v. 3, p. 110). However strangely, this "flight of Charles V" did not affect his power in any way. And after a while, Maurice died from a mortal wound ([304], v. 3, p. 111). By interchanging Charles V and Maurice in this Western European Western, we get the well known picture of the flight of Prince Kurbsky from Czar-Khan Ivan IV.

Commentary. One should not think that the names of cities and places mentioned above necessarily point to Western Europe as the scene of action. The Netherlands is just the Low Country. Ehrenburg may just be *Rona-Burg,* "a city on a river." (See Chrons for more details on the fact that in the Middle Ages the word *"rona"* meant *"river.")*

8a. The epoch of "Ivan IV the Terrible." *The fall of Novgorod.* Under Ivan IV, Novgorod the Great was taken and destroyed. That was one of the loudest atrocities of the Oprichnina ([776], pp. 145-160). «The defeat of Novgorod committed after the execution of Staritsky *stunned* the contemporaries.... The Oprichnaya Duma decided to march on Novgorod in December 1569. The Czar convened all the Oprichnina army in the Alexandrov Sloboda and announced the news of the "vile betrayal of the Novgorodians." Without delay, the troops moved to Novgorod. On January 8,1570, the Czar entered the ancient city" ([776], p. 150). The city was taken and plundered ([776], pp. 150-152).

■ ■ 8c. "Charles V" *The fall of Magdeburg. Charles V fights the Protestants.* One of the major events of this period was the destruction of the Protestant city of Magdeburg-on-the-Elbe by Charles V ([304], v. 3, p. 107). Interestingly, the capture of Magdeburg by the troops of Charles V is called in the Western chronicles the capture of the *New City.* It is reported that, at first, a part of Magdeburg was taken, which was called the *New City* ([304], v. 3, p. 107). After a while, the city was taken completely. The siege of Magdeburg-on-the-Elbe allegedly began in 1550, and allegedly in 1552, the *city was taken* ([304], v. 3, pp. 107,109).

Commentary. The defeat of Magdeburg is the defeat of Novgorod. Here is how these events are described in the Western European texts: "Those of the opponents of Charles who fell into his hands were, in general, very unlucky. The eyes of everyone were focused at the last strongholds of Protestantism, of which Magdeburg-on-the-Elbe was the main. *The city-was under imperial condemnation,* but the siege began only in September 1550. George of Mecklenburg, Margrave Albert of Brandenburg, Electors Joachim II and Maurice joined their forces to besiege the city, the imperial commissar arrived, *and the battle began in the name of the Emperor"* ([304], v. 3, p. 107). Probably, distant events in Russia-Horde were reflected here on the pages of Western European chronicles, when the troops of Ivan IV the Terrible defeated *Novgorod the Great,* that is, Yaroslavl on the Volga. We discussed this event in detail in CHRON4, Chapter 8).

Magdeburg-on-the-Elbe in Western European chronicles could refer to the distant capital of Russia-Horde—the *Great* ("Magde") *City* ("burg") *of White* ("Elbe" = "Alba" = "white, bright"). Thus, the allegedly purely German name *Magdeburg an der Elbe* could originally, in the XVI century, mean the *Great City of White,* or *Babylon.* And point to *Yaroslavl on the Volga.*

Western European chronicles, in fact, say in plain text that the capture of Magdeburg-on-the-Elbe by the troops of Charles V was the capture of the *New City,* i.e., *Novgorod!* The following is reported: "The so-called *New City'* was soon taken" ([304], v. 3, p. 107). At the same time, however, it is noted that another part of Magdeburg-on-the-Elbe, called the "Old City," was successfully defended for some time. However, two years later, in 1552, the *city was finally taken entirely* ([304], v. 3, p. 107).

As we have already said, Novgorod the Great of the Russian chronicles was an amalgamation of several cities on the Volga, the main of which was Yaroslavl. So the capture of Novgorod the Great by Ivan IV = Charles V was, in fact, the capture of not one, but several cities. Therefore, the Western European chronicles had this circumstance in mind when they said that the *New City* was taken first, in 1550, and after a while, in 1552, the *Old City.*

COMMENTARY. Old and New City. According to our results, Novgorod the Great is Yaroslavl on the Volga. Or rather, several cities of Vladimir-Suzdal Russia located around Yaroslavl. In particular, the famous Russian city of *Kostroma* is very close. According to our reconstruction, it was called *Khoresm* in some annals. Kostroma is one of the old Russian capitals of the Horde (q.v. in CHRON4). It turns out that the *old center of Kostroma,* on the territory of which the Ipatiev Monastery is located today, is still divided into the *Old City* and the *New City* ([185], p. 211). Today, both the Old and the New City are located inside the fortress walls of the Ipatiev Monastery ([185], p. 211). Therefore, the Western European story about the capture of Magdeburg could borrow the terms Old and New City from Russian Kostroma. It was also taken during the Novgorod massacre, since it is located very close to Yaroslavl = Novgorod the Great.

9a. THE EPOCH OF "IVAN IV THE TERRIBLE." *Novgorod was in opposition to Ivan IV. Ruthless massacre of the Novgorodians.* The following is reported: "The chronicler says that some Oprichniks threw women and children with hands and feet tied into the Volkhov River, while others rode along the river in a boat and drowned with axes and spears those who managed to surface.... Oprichnik judges conducted interrogations *using ferocious tortures.* According to a Novgorodian source, the disgraced were burned on fire 'as slowly as possible?' A German source adds that Novgorodians were 'hung by the hands and set on fire starting with their foreheads?'... Not only those suspected of treason were slayed, but also their family members' ([776], p. 150).

■ ■ *9c.* "CHARLES V" *Protestants are in opposition to his Empire. Ruthless persecution of the Protestants in the year of the capture of the New City of Magdeburg.* As we have already said, allegedly in 1550, the troops of Charles V besieged Magdeburg-on-the-Elbe and took its part called the *New City,* i.e., *Novgorod* ([304], v. 3, p. 107). This was done in pursuance of the famous 1550 decree of Charles V directed against the Protestants. Oskar Jaeger reports: "Charles V suppressed the new doctrine with *sanguinary severity;* the number of those executed for this confession equaled to the terrible figure of 50,000, or even 100,000, according to other sources ... The last of the decrees (1550) was terrible to the point that even now, three centuries after, one cannot think without shame and indignation that Christian sovereigns could descend to the level of *ancient Persian or Assyrian barbarity"* ([304], v. 3, p. 138).

And further: "Men, if they repented of their sin, were beheaded; women were buried alive in the ground, and the unrepentant were burned" ([304], v. 3, p. 138). It is believed that this is a description of the suppression of Protestantism, including in the Netherlands, i.e., in the Low Country. But it is possible that the Western European chronicles reflect the defeat of Novgorod the Great on the Volga and the suppressive actions of the Horde troops against the Reformation rebellion in Western Europe.

COMMENTARY. Interestingly, the modern German historian Oskar Jaeger draws here a parallel with the actions of "ancient Persians or Assyrians." One cannot be closer to the truth. As we now understand, there is no need to draw any *parallels,* because the events of the XVI century described by Oscar Yeager *did occur in the Assyrian = Russian-Horde. Empire,* which, by the way, is also "ancient" Persian. In CHRON6 we have already pointed out the fact that Ivan IV "the Terrible" was reflected in the pages of the Old Testament as the ruthless Assyrian king Nebuchadnezzar.

10a. THE EPOCH OF "IVAN IV THE TERRIBLE." *At the end of his life, he retired to a monastery and actually abdicated.* According to our results, Ivan IV fell seriously ill in 1553, retired, and became a holy fool—Basil (or Ivan) the Blessed. That is, the famous Moscow holy fool of the XVI century (q.v. in CHRON4, Chapter 8),

■ ■10c. "CHARLES *V" At the end of his life, Charles V abdicated and retired to the deep countryside, near a monastery.* "At the end of his reign, Charles V decided to *totally retire* as his fragile health required. In 1555, he handed over the control of the Italian possessions, the Kingdom of Naples and Milan, to his son Philip. On January 25 of the same year, in the imperial palace in *Brussels,* Charles *solemnly made his adieu to the state officers,* addressing them with a long speech, and *resigned from the supreme power over his homeland, the Netherlands,* after which the same officers swore allegiance to Philip, who was personally present at this meeting. On January 15,1556, Charles also transfered to his son the Spanish possessions.... The imperial crown transfer could be done quite officially only on March 8,1558. The *acts of Charles' abdication* and proclaiming Ferdinand emperor were read.... On September 21 of the same year Charles died in the residence chosen by him *near the Monastery ofYuste* in Extremadura, *where he lived for two years in the seclusion of countryside. He zealously fulfilled the religious duties which he assumed by his own will, and often prayed for the unity of the Church"* ([304], v. 3, p. 114).

COMMENTARY. SO, Western European chronicles report that the abdication of Charles V took place in *Brussels* ([304], v. 3, p. 114). Today we are suggested to think that it was undoubtedly in the Western European city of Brussels. But now we have to doubt. It is unlikely that the great Czar-Khan Ivan IV "the Terrible" would have traveled from the metropolis of Russia-Horde to a remote province to renounce of power there. That was an act of great national importance. The point is as follows. The mediaeval name *Brussels* is apparently one of the forms of the name *Prussia,* or *B-Russia,* that is, *White Russia,* which is called Belarus today.

According to the dynastic parallelism that we have discovered, the abdication of Charles V = Ivan IV "the Terrible" took place in the royal palace of White Russia, or *P-Russia.* For a Russian-Horde czar-khan that would be logical—in the capital, in the metropolis of the Empire. Later, Scaligerian historians slyly transferred the event from Russia-Horde to Western European Brussels. The name is probably one of the traces of the Great Empire in Europe.

22.
IVAN IV, A.K.A. BASIL THE BLESSED

a. RUSSIAN-HORDE EMPIRE. *Ivan IV Vasilievich, later a.k.a. Basil (or Ivan) the Blessed, the miracle-worker of Moscow.* Ruled in 1547-1553, for 6 years. Began to rule together with his brother Georgy Vasilievich and cousin Vladimir Andreevich. The main event in the reign of the young Czar Ivan IV Vasilievich was the conquest of Kazan in 1552.

According to our results, during the reign of Ivan IV, a major rebellion began in the Empire under the banner of religious secession from the metropolis, Novgorod the Great. The government in Novgorod the Great decided to put down the rebellion by force. The first step in this direction was the siege and storming of Kazan in 1552. As the next step, they planned a military campaign in Germany, engulfed in the Reformation rebellion. That was the so-called “Livonian War.”

In 1553, Ivan Vasilievich fell seriously ill, retired, and became a holy fool. Apparently, they began to call him Vasily (Basil) the Blessed, the miracle-worker of Moscow, and also Ivan the Blessed, the miracle-worker of Moscow. In the holy calendar he is featured under both of these names: on August 2 (Julian calendar) as Vasily (Basil), and on July 3 as Ivan (q.v. in fig. 1.38).

A few years after, he died. At the end of the XVI century, in the city of Moscow, *St. Basil's (Intercession) Cathedral* was built on Red Square, where the remains of Ivan IV Vasilievich were probably reburied. However, under Ivan IV Vasilievich himself, the royal headquarters was still in Suzdal, and the administrative center of the Empire, the court of the governors of Novgorod the Great, was in Yaroslavl. The Moscow Kremlin was not yet built.

According to our reconstruction, Ivan IV is also known on the pages of history under the name *Vsevolod,* mistakenly placed by historians in the XII century.

COMMENTARY. In 1547, Ivan IV Vasilievich, then 16 years old, was crowned as Czar and sworn in. His wife (as it turns out, the first and last) was Anastasia Romanovna Zakharyina. Her father, *Roman* Zakharyin, was the ancestor of the future Romanovs. Ivan IV Vasilievich reigned until 1553. The most famous event of his reign was the conquest of Kazan in 1552.

The following year, 1553, Ivan IV Vasilievich fell seriously ill. By this time, he already had a young son, Dmitry, and soon a second son, Ivan, was born. Czar Ivan IV Vasilievich was delirious with fever and stopped recognizing his family.

His death was expected from day to day. On the evening of March 11,1553, the closest boyars swore allegiance to infant Dmitry, heir to the throne.

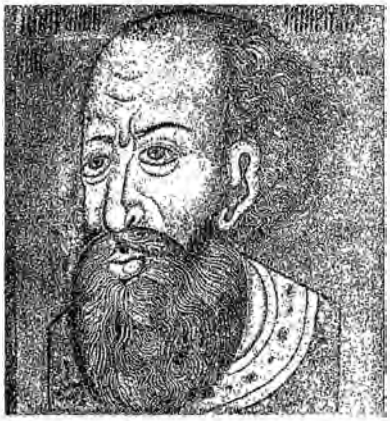


Fig. 3.53. Czar-Khan Ivan IV “the Terrible.” Old Russian portrait, kept in Copenhagen. This reproduction (drawing?) for some reason differs in details from the one we have given above, in fig. 3.43. Taken from [776], at the beginning of the book.

According to the new chronology (q.v. in CHRONO Chapter 8), it turns out that Czar Ivan IV Vasilievich did not die then but became so seriously ill that he finally retired from government.

Before his illness, he began to show unusual piety. The Englishmen who visited the country at the time were astounded by some habits of the Moscow sovereign. The Czar shunned entertainment, did not like hunting, but found pleasure in church services. In 1552, he had his first visions.

Czar Ivan IV Vasilievich becomes a holy fool. In winter and summer, he walked around the capital in rags, with heavy chains around his neck. He was called Basil the Blessed, that is, the blessed king. Recall that *Basil* is *“king”* in Greek. His death was noted in the official records of the Ranks Chamber. The holy fool Czar Basil the Blessed was buried in the Holy Trinity-St. Sergius Lavra with a massive gathering of people.

The most reliable and earliest image of Ivan IV “the Terrible” that have survived to our time is the so-called Copenhagen portrait (q.v. in fig. 3,43 and 3.53). It is kept in the Royal Archives of Denmark. It is worth noting that this portrait is an *icon.* In fig.3.43, the inscription is better visible, and in fig.3.53, the face is better worked out. Consequently, Czar Ivan IV was canonized.

In addition to *Basil the Blessed,* the miracle-worker of Moscow, the calendar also mentions *Ivan the Blessed,* the miracle-worker of Moscow, about whom only some details are known. It is believed that he died in 1589 in Moscow, and his body was buried with great honor in St. Basil’s Church. Most likely, this is the same Ivan IV Vasilievich Basil the Blessed, who is featured twice in the holy calendar under his two names: Vasily (Basil) and Ivan.

The identity of Ivan IV Vasilievich, the conqueror of Kazan, and Basil (or Ivan) the Blessed is indirectly confirmed by the fact that the Cathedral of the Intercession, built in honor of the conquest of Kazan on Red Square in Moscow, is still called *St. Basil's Cathedral.*

23.

DMITRY IVANOVICH

a. RUSSIAN-HORDE EMPIRE. *Dmitry Ivanovich,* reigned in 1553-1563, for 10 years. The son of Ivan IV Vasilievich, teenager (q.v. in fig. 1.39 and 3.54). On his behalf ruled the Elected Rada = the Board of Trustees, headed by Alexei Adashev. During the rule of the Elected Rada, the Livonian War began, the purpose of which was to force Germany, engulfed by the Reformation rebellion, to obedience. By the end of the reign of Dmitry Ivanovich, a major military invasion of Western Europe was prepared. However, it was prevented by the dynastic strife in the "Mongol" Empire. In 1563, the teenager Dmitry Ivanovich died in an accident. Subsequently, with the falsification of Russian history in the XVII-XVIII century, his death was postponed several years ahead and presented as the murder of Czarevich Dmitry by "Godunov" in Uglich.

According to our reconstruction, he is also known on the pages of history under the name *Izyaslav,* erroneously placed by historians in the XII century.

COMMENTARY. The dying Ivan IV appointed his brothers-in-law, Daniel and Vasily Yuriev-Zakharyin Romanov, as the main guardian for the baby Dmitry. But the influence of the Zakharyins began to rapidly decline. The boyar Duma reacted to the rule of the Zakharyins with extreme disapproval. The position of the Zakharyins, the future Romanovs, was very precarious then. The old Russian Horde did not want to cede power to Zakharyins, who had neither authority nor popularity. In the Elected Rada, Alexei Adashev became the main figure, as well as the Glinskys, relatives of the mother of Ivan IV. The Zakharyins, ancestors of the Romanovs, were pushed away from Dmitry's throne. They have lost their influence in the government. The Glinskys took their place on the throne. The main event of this period was the Livonian War.

24.

IVAN V IVANOVICH IS REFLECTED IN WESTERN CHRONICLES AS "FERDINAND"

a. RUSSIAN-HORDE EMPIRE. *Ivan VIvanovich,* 1563-1572, ruled for 9 years. After the tragic death of the teenage Czar *Dmitry Ivanovich,* his younger brother

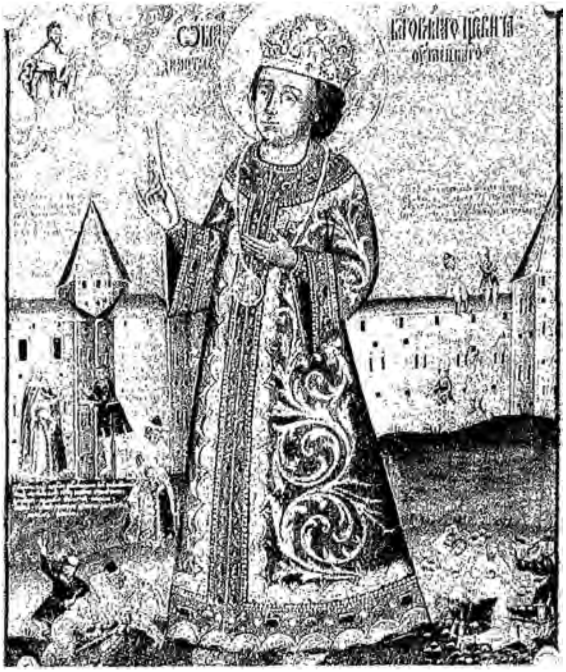


Fig. 3.54. Czarevich Dmitry. Icon. PSIHMZ. XVII—-early XVIII century ([111], p. 613).

Ivan V Ivanovich takes the throne. With the accession of the teenager Ivan V Ivanovich, the Zakharyins-Romanovs again come to power and begin terror. The Livonian War is stopped. The highest peaks of terror are the establishment of the Oprichnina; the destruction of the old Russian capital Yaroslavl, that is, Yaroslav's Court of Novgorod the Great; execution of a member of the royal house, co-ruler Vladimir Andreevich Staritsky.

The country split into two opposing camps: the Zemshchina (supporters of the old order and the old dynasty), and the Oprichnina (supporters of new people at court, the Westerners Romanovs). At this time, a new capital was founded on the site of the old Battle of Kulikovo—in Moscow. The royal headquarters is transferred from Suzdal to Moscow. All central administrative institutions of the Empire are transferred from Yaroslavl to Moscow. The Moscow Kremlin is under construction *for the first time.*

Unleashing terror, the Romanovs rely on the authority of Georgy Vasilievich, the younger brother and co-ruler of Czar *Ivan IV Vasilievich.* Georgy Vasilievich = Yuri Doigoruky supports the Oprichnina. According to our reconstruction, on the pages of history Ivan V Ivanovich and his uncle Georgy Vasilievich, who ruled under him, are also depicted under the following names:

- *Yuri Doigoruky* (“Long-Handed”), erroneously placed by historians in the XII century;
- *Artaxerxes Longimanus* (“Long-Handed”), the Assyrian king erroneously placed by historians in the VI century B.C.

■ ■ *c.* HABSBURGS. *“Ferdinand I”* 1558-1564, ruled for 6 years (acc. to [76]; see fig. 1.40 and 3.55).

COMMENTARY. Oskar Jaeger gives a somewhat strange caption under the image shown in fig. 3.55: “Ferdinand, who, as the Roman king, took the place of the highly eminent Charles, had such an appearance and such a face” ([304], v. 3, pp. 88-89). Most likely, this imaginary portrait was made in the XVII-XVIII century as a visual aid to Scaligerian history. Hence the slightly assertive caption. It is in this way, and not in any other, that Emperor Ferdinand should now be represented.

COMMENTARY. The rise of the Zakharyins-Romanovs to power. The Oprichnina. The reconstruction of the events of that period is as follows. After the death of Czarevich Dmitry in 1563, the second son of Ivan IV Vasilievich, Ivan V Ivanovich, became king. He was about ten years old at the time. He was brought up by the Zakharyins-Romanovs (= Skhariyans), since no one imagined that Dmitry would die as a boy and power would pass to Czarevich Ivan.

Turning to the later Romanovian version of Russian history, we see that in 1563 a second oath of allegiance to the Czar was appointed. In the Romanovian version, this is allegedly the *third* oath to the same Czar Ivan IV Vasilievich “the Terrible.” And again, historians are forced to come up with some explanation for the mysterious *third* oath.

Under the teenage Czar Ivan V Ivanovich, power was in the hands of the Zakharins (= Skhariyans). The Elected Rada was abolished. It was a sharp turn. Aleksei Adashev was not allowed into Moscow, and the Zakharyins got full power under Czar Ivan V. They unleashed terror in the country, for which the era of “the Terrible” was famous. As we have already discussed in CHRON6, Chapter 7, the Skhariyans (supporters of Skhariya = Zacharia) were heretics (the well-known heresy of the Judaizers).

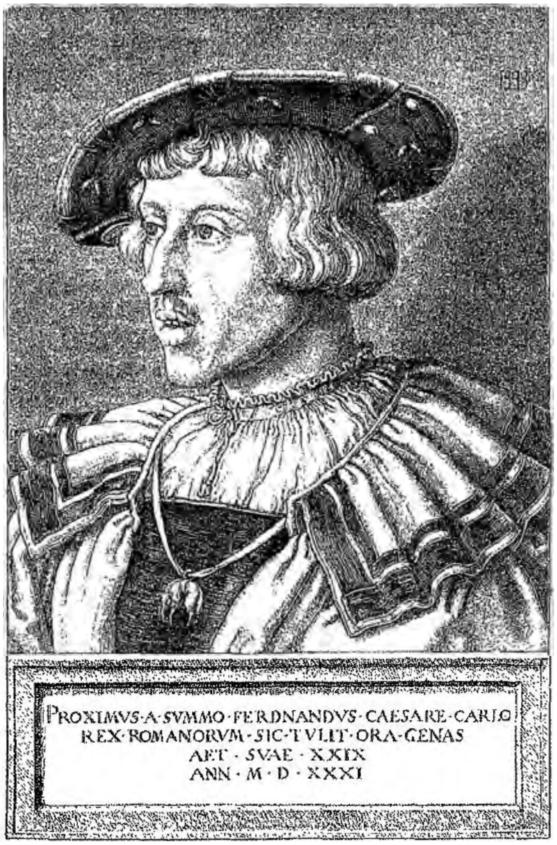

PROXIMVS·A·SVMMO·FERDNANDVS·CAESARE·CARLO
REX·ROMANORVM·SIC·TVLIT·ORA·GENAS
AET · SVAE · XXIX
ANN · M · D · XXXI

Fig. 3.55. King Ferdinand I, as King of Rome, at the age of 29. Engraved on copper by Barthel Beham, allegedly in 1531 ([304], v. 3, p. 88-89). Apparently, this is a Western European image of Khan Ivan V.

The nobility was indignant at the Czar, but even more so at the Zakharyins. Having dismissed Adashev, the young Czar Ivan V Ivanovich, that is, Zakharyins on his behalf, began to manage affairs in a narrow circle of relatives, ignoring the age-old tradition. The death of Adashev was attributed to their intrigues.

Only from that time does the famous terror attributed to Ivan IV “the Terrible” begin. It was unleashed by the Zakharins (= Skhariyans), who began reprisals against their opponents. And it is believed that almost the entire old boyar nobility belonged to their opponents. That is, the nobility of the old Russian

Horde dynasty. As we now begin to understand, a struggle began between the old Horde dynasty and the new grouping of the Zakharyins-Romanovs, who were striving for power. A civil war broke out—the true beginning of the Great Strife in Russia.

In 1564, the Oprichnina was established. One of its main initiators was the boyar Vasily Yuryev-Zakharyin. It was around the Zakharyins (= Skhariyans) that the leading circle of the Oprichnina grouped itself.

We will not dwell on the details of the Oprichnina terror. They are more or less known. The reader can refer to any of the descriptions of that era. We only emphasize that the entire terror of “the Terrible” fits into the period 1563-1572. That is, precisely during the reign of the teenager Ivan V Ivanovich, on whose behalf the Zakharyins-Romanovs actually ruled.

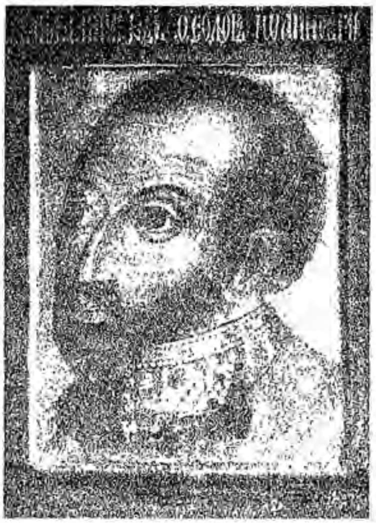


Fig.3.56. Parsuna of Czar Fyodor Ivanovich. XVII century. State Historical Museum. Moscow. Taken from [640]. See also [578], v. 2, p. 685, ill. 254.

The main stages of terror are as follows. The establishment of the Oprichnina in 1564. Kazan exile in 1565. Conspiracy of the boyar Ivan Fyodorov-Chelyadnin. The defeat of Novgorod the Great in 1569-1570. The murder of Metropolitan Philip and Kazan Archbishop Herman. The murder of Czar's relative Vladimir Andreevich. Mass executions of the boyars in 1568.

The defeat of Novgorod the Great = Yaroslavl in 1569-1570 was the culmination of the Oprichnina.

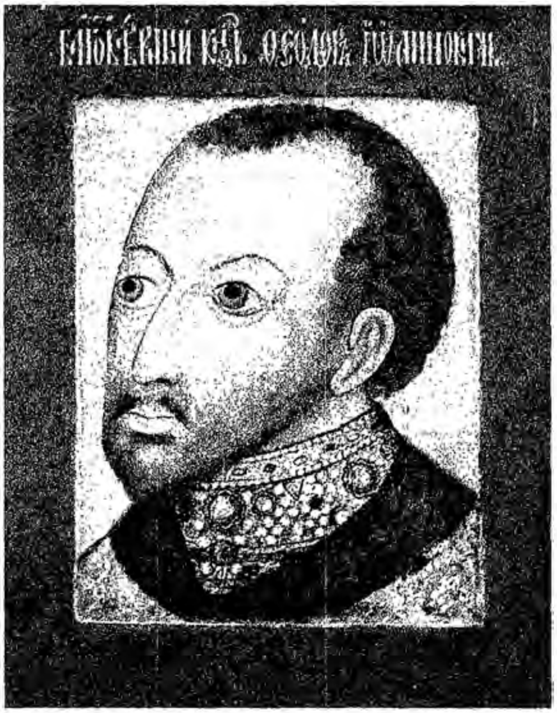


Fig. 3.57. Czar-Khan Fyodor Ivanovich. It is believed that this image belongs to the late XVI—early XVII century ([550], p. 100). This is probably another drawing of the old parsuna shown in the previous figure. Taken from [550], p. 100.

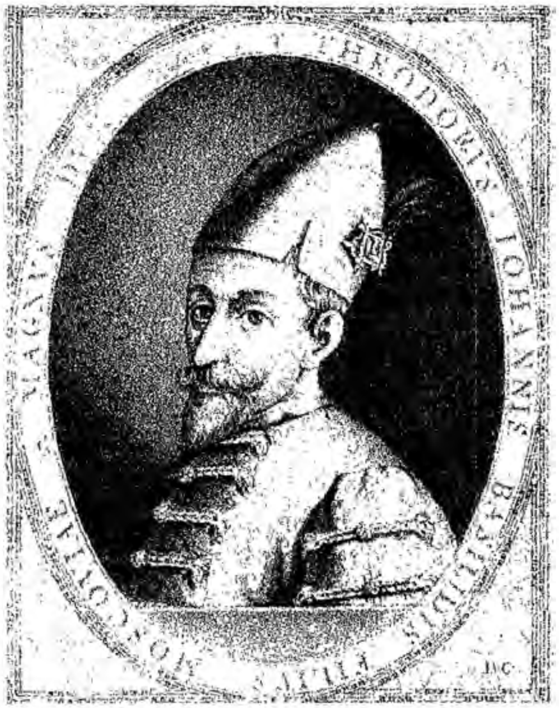


Fig. 3.57a. Czar-Khan Fyodor Ivanovich. Ancient engraving. It looks a little like the person depicted in the previous portrait (fig. 3.57). It is possible that such “portraits” were drawn much later, “from the head.” Taken from [330:1], p. 34).

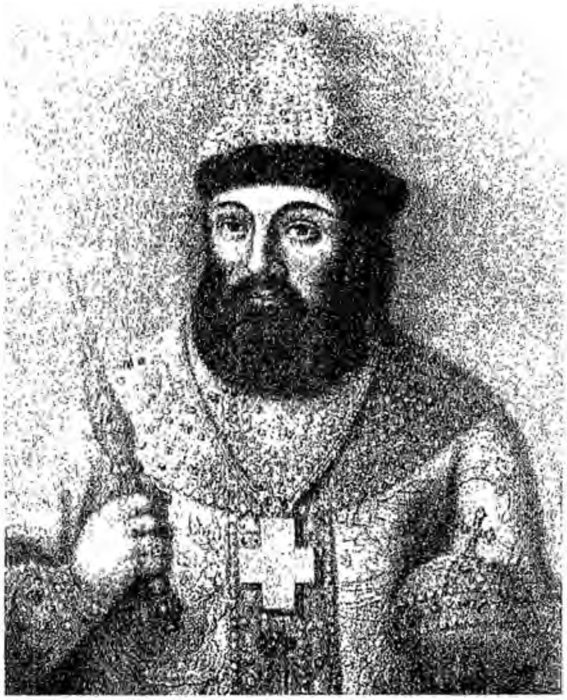


Fig. 3.58. “Boris Godunov. From a portrait kept in the Archives of the Ministry of Foreign Affairs” ([708], p. 353).

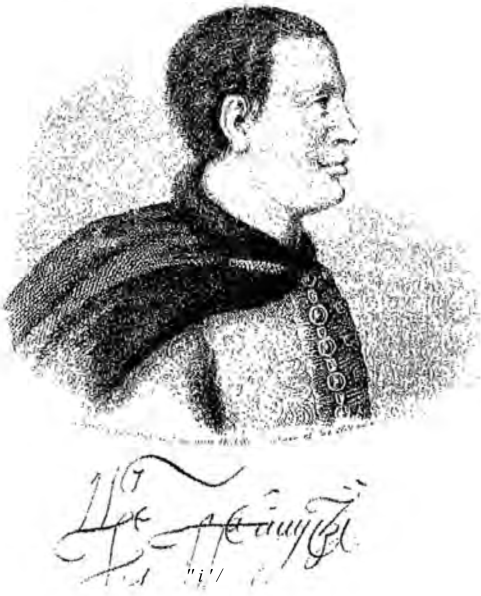


Fig. 3.59. Portrait of “False Dmitry I.” From the collection of the Zvenigorod Museum. Taken from [422], p. 56.

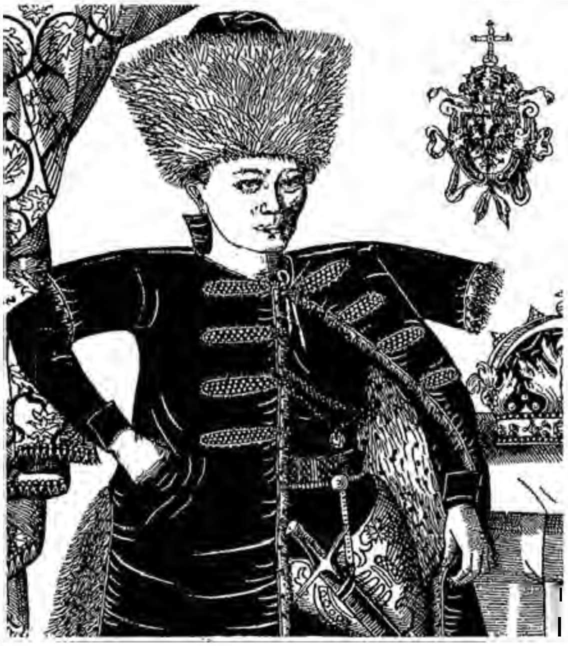


Fig. 3.60. Ancient portrait of “False Dmitry I” of the XVII century. Engraving by Franz Sniadecki. Taken from [550], p. 103.

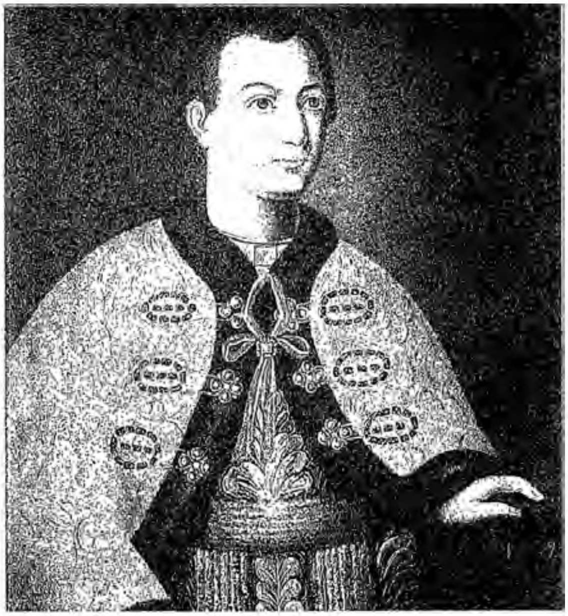


Fig. 3.61. Portrait of “False” Dmitry, late XVII—-early XVIII century. Russian State Archive of Ancient Acts. Taken from [331], v. l,p. 203.

The massacre was accompanied by the execution of a member of the royal dynasty, Prince Vladimir Andreevich Staritsky. It is believed that the city was utterly ruined, and all residents were evicted.

The events of the time show that a brutal civil war began then. The new grouping of the Zakharyins-Romanovs decided to eradicate the old Russian-Horde dynasty, the former capital and stronghold of which was, as we now begin to understand, Novgorod the Great = Yaroslavl.

The Moscow Oprichnina troops of the Zakharins (= Skhariyans) defeated Novgorod = Yaroslavl and executed Vladimir Andreevich, who could claim the throne from the old Horde dynasty.

The reconstruction of these famous events is as follows.

After that began the armed resistance of the Zemstvo-ardent opponents of the Romanovs. In the later Romanovian version, commissioned by the descendants of the Zakharyins, this resistance was presented as "the invasion of the Crimean Khan." In 1571, the Zemshchina army = Horde approached Moscow. Moscow was taken and destroyed. Czar Ivan V was captured and taken to Rostov.

Shortly before that, in 1569, he asked for asylum in England, apparently anticipating such a turn of events. Thus, at that moment, the "Mongol" Horde took over. The well-known Moscow affair begins. That is, the defeat of the Zakharyins-Romanovs. The leaders of the Oprichnina were executed.

To this time, the activities of the famous Malyuta Skuratov-Belsky and Vasily Gryazny belong. They were members of the Horde who smashed the Zakharyin Oprichnina. After the Romanovs came to power, they were declared "evil."

Here it is clearly visible who wrote the final version of Russian history—the Zakharyins-Romanovs (= Skhariyans) and their descendants.

So far, though, the Horde was winning. The previous Zakharyin Oprichnina Duma was crushed. Its leader Basmanov was executed. A new Duma was being created, which included the old Russian Horde nobility. In 1572, a royal decree was issued prohibiting the use of the very term Oprichnina. Immediately after that, the British ambassador was notified of the termination of secret negotiations regarding granting asylum to the royal family in England.

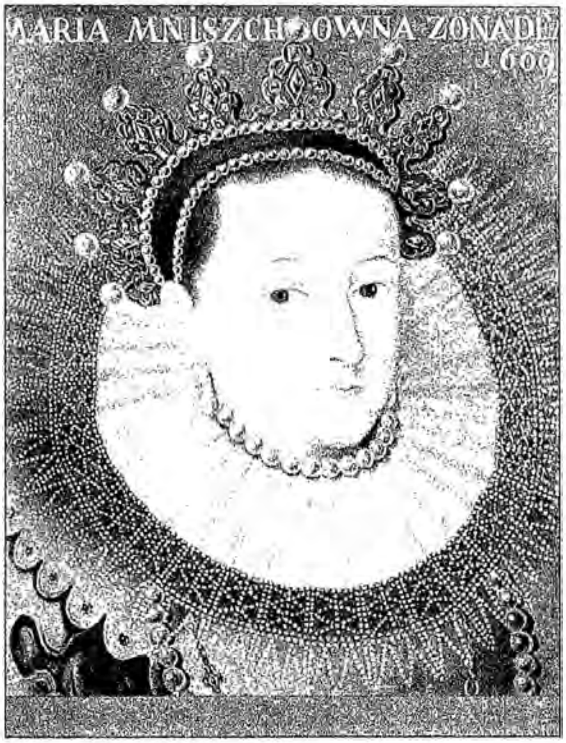


Fig. 3.62. Portrait of Marina Mniszech. From the collection of the Zvenigorod Museum. Taken from [422], p. 57.

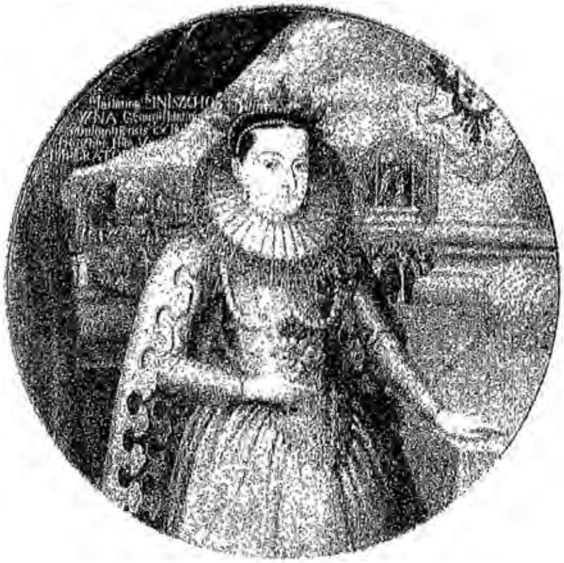


Fig.3.63. Vintage portrait of Marina Mniszech. Considered to be her lifetime depiction. Taken from [234]. See also [578], v. 2, p. 793.

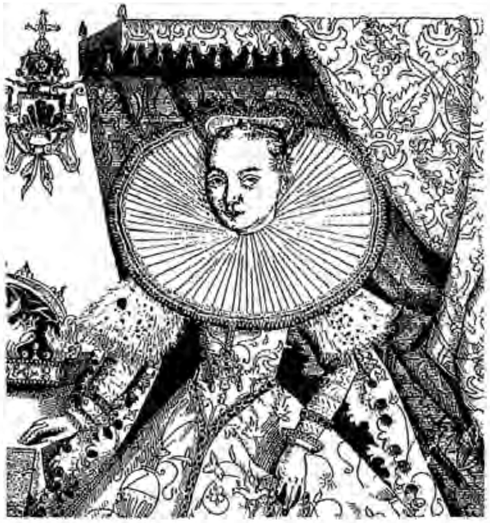


Fig. 3.64. Vintage portrait of Marina Mniszech. XVII century. Engraving by Franz Sniadecki. Taken from [550], p. 103.

25.
SIMEON-IVAN BEKBULATOVICH IS REFLECTED IN WESTERN CHRONICLES AS "MAXIMILIAN II"

a. RUSSIAN-HORDE EMPIRE. *Simeon-Ivan "Bekbulatovich,"* 1572-1584, ruled for 12 years. See his alleged portrait in fig. 1.41.

■ ■ *c.* HABSBURGS. *"Maximilian II,"* 1564-1576, reigned for 12 years (acc. to [76]). As long as Simeon-Ivan (q.v. in fig. 1.42).

COMMENTARY. After the defeat of the oprichnina, Czarevich Ivan was forced to abdicate the throne. Simeon, the head of the Zemshchina, a member of the reigning house, becomes the Czar. He takes the royal name Ivan.

Simeon-Ivan tries to continue the Livonian War. But the Russian forces are exhausted by turmoil and terror. Simeon-Ivan managed to achieve only a few local successes in the war.

The campaign against Germany was postponed for the future. It never took place.

Simeon-Ivan was already a very old man. Perhaps he was the son of Czar Ivan III Vasilievich "the Terrible." Simeon began a new dynasty, to which the czars belonged: Fyodor Ivanovich, Boris Fyodorovich "Godunov," and Fyodor Borisovich.

The reign of Simeon-Ivan is calm, without internal unrest. He attempted to return the capital to Yaroslavl. But he did not have time to do this, and the capital remained in Moscow after his death.

According to our reconstruction, he is also known on the pages of history under the name *Mstislav.* Historians erroneously placed Mstislav in the XII century.

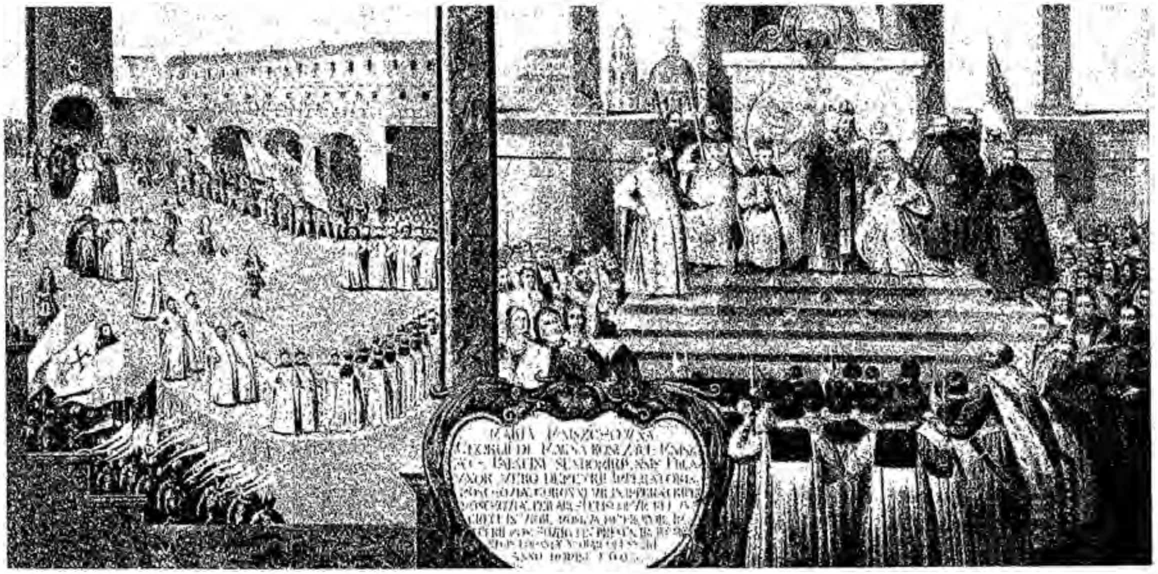


Fig. 3.65. An old engraving depicting the marriage of False Dmitry with Marina Mniszech in Moscow, in 1606. Taken from [708], p. 354.

26.
FYODOR IVANOVICH

a. Fyodor Ivanovich, 1584-1598, ruled for 14 years (acc. to [362]; see fig. 1.43 and 3.56).

Fyodor Ivanovich was the son of *Simeon-Ivan "Bekbulatovich."* Calm reign without internal unrest. Military operations in the Livonian War were stopped. However, the separation of the West from the "Mongol" = Great Empire and the results of the Reformation rebellion were not recognized as legal at the court of the Grand Prince-Khan. In the West, they understand that the Livonian War will resume when Russia-Horde gathers strength.

In fig. 3.57, we present another image of Fyodor Ivanovich, taken from [550], p. 100. At first glance, this is the same parsuna as in fig. 3.56. However, if you take a closer look, there are differences. The face in fig. 3.57 is without wrinkles, with a slightly different decoration pattern on the Czar's neck.

These maybe different editions of the same old portrait. But which one is closer to the original? It is helpful to compare different variants of seemingly the same portrait. This allows to better understand whether we have before us an original or various later copies.

See another old portrait of Fyodor Ivanovich in fig. 3.57a.

The wife of Fyodor Ivanovich was Irina Godunova. The Godunov family was at the court in the XIV-XVI centuries. Its members held high positions under previous czars.

According to our reconstruction, the son and heir of Fyodor Ivanovich was Boris Fyodorovich Godunov, in the Romanovian version of history, he is presented as the brother, not the son of Irina. And a brother, contrary to a son, does not have hereditary right to the throne.

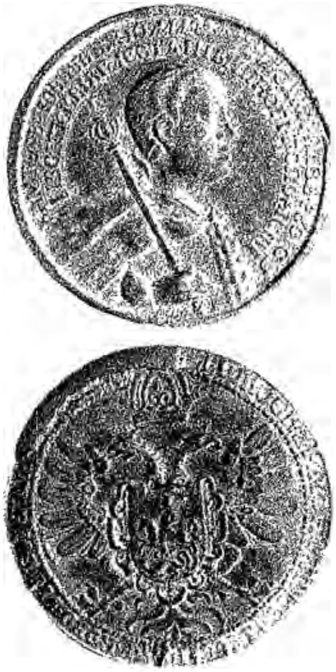


Fig. 3.66. Gold remake of the XVIII century, imitating the coronation gold medal of 1605 of Dmitry Ivanovich, nicknamed "False Dmitry I" in the Romanovian version of history. Apparently, the original medal, which somehow did not suit the later Romanovian historians, was destroyed. Instead, in the XVIII century, a "historically correct" medal was made. Taken from [550], p. 103.

27.
BORIS "GODUNOV"

a. Boris Fyodorovich "Godunov? 1598-1605, ruled for 7 years (acc. to [362]; see fig. 1.46 and 3.58). According to our reconstruction, he was the son of the previous Czar Fyodor Ivanovich. At the beginning, a calm reign without major internal unrest. The government of Boris Fyodorovich tries to achieve success in the Livonian War through diplomacy, relying, in particular, on England.

Then the confusion begins. Boris Fyodorovich is poisoned and dies young, leaving behind his wife Maria, his daughter Xenia, and an heir—the boy Fyodor Borisovich. The conspirators are betting on Dmitry Ivanovich, the son of Czar Ivan Ivanovich, who was deprived of power in 1572. Dmitry Ivanovich was tonsured a monk, but managed to escape to Poland. He tried to seize power by military means with the help of Polish mercenaries, but the troops of Boris Fyodorovich defeated his armies. The conspirators in the capital poisoned Czar Boris Fyodorovich and cleared the way to the throne for Dmitry Ivanovich.

28.
FYODOR BORISOVICH

a. Fyodor Borisovich, 1605, ruled for one year. As a boy, he became Czar after the death of his father, Boris Fyodorovich. Soon he was killed by conspirators. His mother was killed along with him.

29.
DMITRY IVANOVICH, "FALSE DMITRY"

a. Dmitry Ivanovich *("False Dmitry," "Imposter" "Thief"),* 1605-1610, ruled for 5 years (see fig. 1.47, 3.59,3.60,3.61). The son of Czar Ivan V Ivanovich was

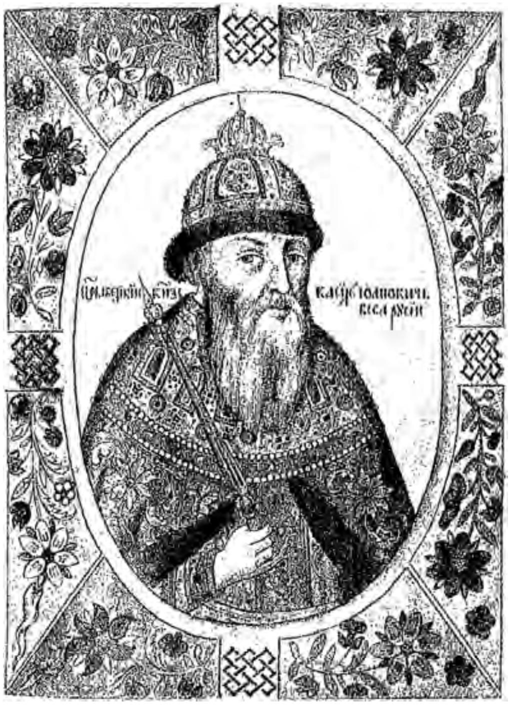


Fig. 3.67. Czar Vasily Ivanovich Shuisky Taken from [568].

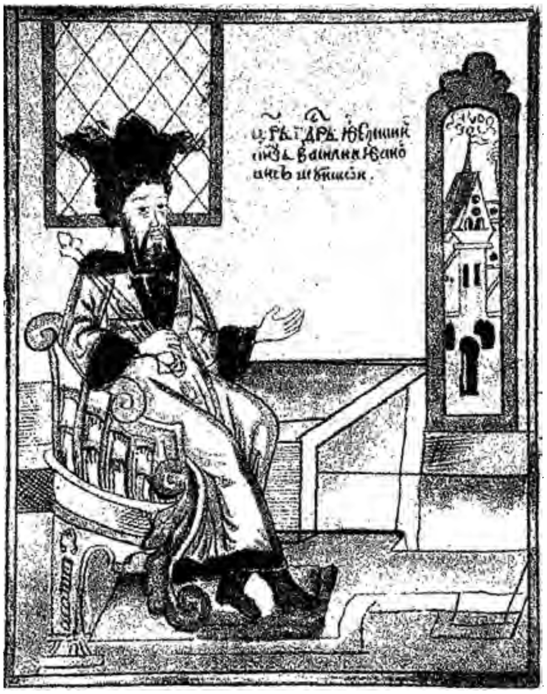


Fig. 3.68. Czar Vasily Ivanovich Shuisky. Taken from [640].

deprived of power in 1572. He was tonsured a monk, but fled to Poland and began to struggle for power. He seized the throne through a conspiracy and a palace coup. A year later, in 1606, they overthrew the supporters of Vasily Shuisky, also a member of the royal house, who sought to seize power. The reign of Dmitry Ivanovich, and the simultaneous reign of Vasily Shuisky, is the era of the most extensive dynastic strife, a civil war, and chaos. In Romanovian history, he is called an “imposter” and a “thief” Later Romanovian historians presented the “imposter” and the “thief” as two different persons. He was killed in 1610. He was married to Marina Mniszech (see fig.3.62,3.63,3.64,3.65).

30.

APPARENTLY FALSE CORONATION MEDAL OF DMITRY IVANOVICH, NAMED “FALSE DMITRY I" IN THE ROMANOVIAN HISTORY

Figure 3.66 shows, as historians write, “The coronation gold medal with the image of False Dmitry I, minted in Moscow in 1605” ([550], p. 103). It gives an impression that we have before us an important object from those distant times. But this is not the case. Further we read the modern caption to the medal, which says: “Remake of the XVIII century” ([550], p. 103). Thus, the medal was made about a hundred years after the reign of “False Dmitry.” But where is the original? How accurately does the Romanovian remake of the XVIII century reproduce it?

Let us think for a moment. The very existence of a *remake of a unique coronation* medal associated with famous and difficult events in Russian history, raises perplexing questions. If the original medal of the XVII century still existed in the XVIII century, when the remake was allegedly made, then the question is, why was it made at all? They can say that the original is badly damaged. But an original, even damaged, is always more valuable than any remake. In any case, it is the original that should be exposed in the museum, not a remake. Or both the original and the remake, side by side, to make it visible what exactly was damaged on the genuine medal. The nature of damage is also important. It could explain why the medal was damaged.

If by the time the replica was made the original of the medal had already been destroyed, then the question arises: how could it be "reproduced" *a hundred years after?* From a sketch? Or from the head? It is appropriate to repeat the question: how can we be sure that the remake reproduces the lost original accurately?

As we begin to understand, it is a fake that we have before us. It was made to distort the actual events of the Great Strife of the XVII century. Something did not suit at all the Romanovian historians of the XVIII century in the genuine coronation medal of Dmitry Ivanovich, whom the Romanovs slyly nicknamed "False Dmitry" For instance, it could have an inscription that no longer fitted into the "new Russian history" that the Romanovs created. Apparently, the original medal was destroyed at their behest, and the "correct" medal was made instead, the one that we see in the museum. And it is with such "material evidence" that the Russian history is taught ever since.

31.

VASILY SHUISKY

a. VASILY IVANOVICH SHUISKY, 1606-1610, ruled for 4 years (acc. to [362]; see fig.3.67 and 3.68). He ascended the throne in 1606 through a conspiracy and uprising against Czar Dmitry Ivanovich. Two royal courts were formed in the country—the court of Vasily Ivanovich in Moscow, and the court of Dmitry Ivanovich near Moscow, in Tushino. Time of dynastic turmoil and chaos. Shuisky attempted to found a new dynasty, as a branch of the old Russian Horde dynasty, to which the Shuiskys belonged. The attempt was unsuccessful.

32.

THE GREAT STRIFE

a. THE GREAT STRIFE, 1610-1613, lasted for 3 years. This is one of the darkest and most confusing periods of Russian history.

33.

SEIZURE OF POWER BY THE ROMANOVS

a. CHANGE OF RULING DYNASTY. *A new Romanov dynasty comes to power.* Its first Czar was *Mikhail Romanov,* 1613-1645, ruled for 32 years. By doing so, the new rulers emphasized the difference from *Old Rome,* that is, from the Russian-FIorde "Mongol" Empire of the XIV-XVI centuries. The very name of the new dynasty, *Romanovs,* probably meant *"New Rome."*

34.

ISRAELI AND JUDEAN KINGS AS A DIVISION OF POWER IN THE EMPIRE.

The Israeli king is the head of the Horde, the military administration. The king of Judah is the Metropolitan, the head of the priesthood

Israel and Judah are two different names of the same kingdom—the "Mongol" = Great Empire. Recall that Israel is translated as "Fighter for God," and Judah as "Glorifier of God." In CHRON6 we expressed the idea that the Fighters for God = Israelites constitute the military class of the Great Empire. That is, the Horde itself, the army, and the armed forces. And the Glorifiers of God = Judeans constitute the class of priests and clergymen. Recall that the priests used to be a particular estate in Russia. But in this case, the Israeli kings were the *Czars-Khans* of the Empire. And the Judean kings were *Patriarchs,* or *Metropolitans.* Those who were next to the Czar-Khan. The Metropolitans had the power over the Judeans, that is, the clergy. Such a division of powers was quite clearly manifested in the western provinces of the Great Empire, that is, in Europe. The pope, the king of Judah, not only shared power with secular rulers, but even had his own armed forces. Therefore, it would be interesting to compare the duration of the reigns of the Jewish kings, listed in the Bible, with the durations of the reigns of the mediaeval metropolitans in Russia-Horde. We have yet to do this.

In addition, after separating two of its constituent parts in the Empire—Russia-Horde and Ottomania = Atamania—*Israel* probably began to be called Russia-Horde. And *Judah* was called Ottomania = Atamania. At the same time, Russia-FIorde = Israel was regarded as the foundation of the military power of the whole Empire. And Ottomania = Judah was considered as the primary source of the religious, Orthodox ideology of the whole Empire. After all, the capital of Ottomania = Judah was the gospel Jerusalem = Czar-Grad = Constantinople, where Jesus Christ lived and was crucified.

In conclusion, we give a photograph of the cathedral in the Spanish city of Burgos (q.v. in fig. 3.69 and 3.70). The photograph was kindly provided to us by E. N. Khalemsky. On the facade of this Christian Catholic cathedral, we see a huge six-pointed star, which today is considered an exclusively Jewish symbol, the "Star of David." However, as we now understand, in the era of the XIV-XVI centuries, such symbolism was an integral part of *unified Christianity,* which only later split into Orthodoxy, Catholicism, Islam, and Judaism. So the presence of the Star of David, menorahs, etc., in Christian churches becomes quite understandable and natural. After the split of Christianity, each branch took some part of the former Christian symbols for itself and declared it exclusively its own, as if "it had always been like this."

Figure 3.71 shows the Church of the Resurrection

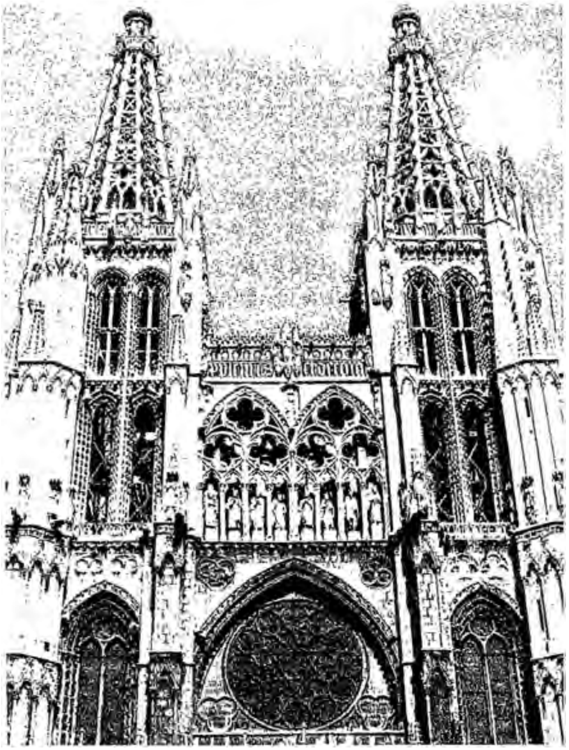


Fig. 3.69. Cathedral it the Spanish city of Burgos. On its facade, a Christian six-pointed cross in the form of a star is clearly visible. Today, such a six-pointed star is considered an exclusively Jewish symbol and is called the "Star of David." As we know now, before the XVII-XVIII century it was one of the common Christian symbols. Taken from a modern postcard.

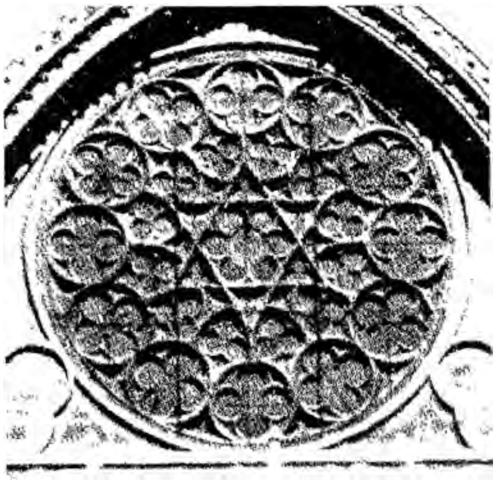


Fig. 3.70. Six-pointed cross-star on the Christian Cathedral in Burgos, Spain.

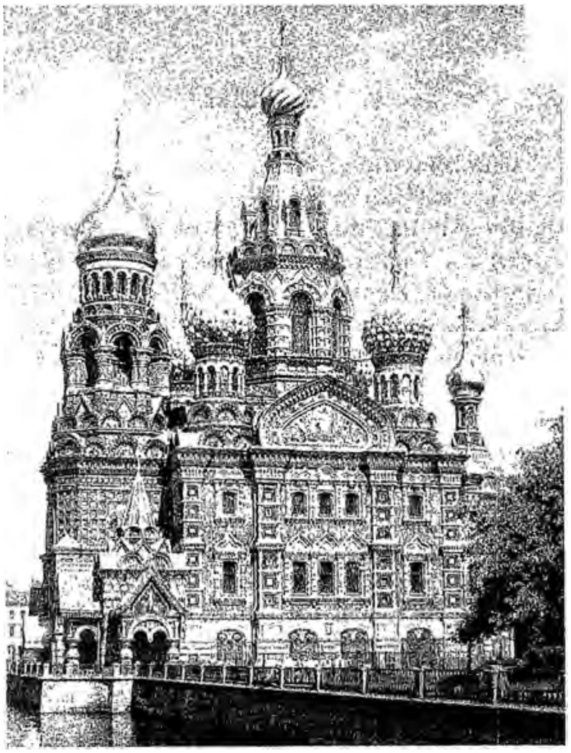


Fig. 3.71. The Chirch of the Resurrection of Jesus Christ (Savior on the Spilled Blood) in St. Petersburg. It was built in the XIX century, in memory of the Russian Emperor Alexander II (1818-1881). It is obvious that the architects took as a model St. Basil's Cathedral in Moscow. Taken from a postcard published by AlfaColor, St. Petersburg, 2000.

of Jesus Christ (Savior on the Spilled Blood) in St. Petersburg. It was built in the XIX century, in memory of the Russian Emperor Alexander II (1818-1881), assassinated by the Narodnaya Volya ("People's Freedom"). St. Basil's Cathedral in Moscow was taken as a model for the church. Approximately the identical domes in the form of an Ottoman = Ataman turban, the same spiral patterns of a turban. It is pretty clear that the architects of the XIX century followed the old Russian tradition, which has come down to us in the design of the Moscow Cathedral of St. Basil the Blessed (and some other cathedrals; q.v. in CHRONS, Chapter 12. It is possible that the Ottoman = Ataman architecture of the Savior on the Spilled Blood was not chosen by chance and that the authors of the project wanted to somehow connect some of the deeds of Alexander II with the already half-forgotten history of Russia-Horde of the XIV-XVI centuries. What act could that be? Most likely, they meant the famous manifesto of Alexander II on the abolition of serfdom in Russia. Recall that serfdom was introduced by the first Romanovs as the most important element of the foreign occupation of Russia-Horde in the XVII century. The occupation regimes softening was the most significant event in the history of Russia. Alexander II, as it were, tried to return Russia to its origins, to those times when the peoples of the metropolis of the "Mongol" = Great Empire, that is, Russia-Horde, were free (see CHRON6). It is more than natural to respectfully emphasize this fact when building a cathedral in memory of Alexander II. Perhaps the creators of the cathedral were already vaguely aware of the true essence of the matter, however, the result of their activity is obvious and is well explained by our reconstruction.

35.

CONCLUSION

So, we have presented the fundamental correspondence, which finally allows to understand what the Scaligerian history of Rome really is. It is basically a reflection of the "Mongol" = Great Empire of the XIII-XVI centuries. Of course, in the Scaligerian version, there is also a layer of more ancient and more vague events—the era of the XI-XII century. The analysis of this layer is an important problem requiring careful study. However, one must be aware that this layer is much thinner than the layer of the "Mongol" Empire. Still, the bulk of the information preserved by the Scaligerian version relates to the era of the Great Empire, of which Western Europe was also a part. The fact is that Scaliger and his followers worked in the XVI-XVII century, and, naturally, most of their sources described the previous two or three centuries. Few have survived from earlier times. In view of the fact that Western Europe was part of the "Mongol" Empire, the history of the Empire was perceived by the later Western European chroniclers as "their own, Roman" history.

CHAPTER 4

The French Queen Catherine de Medici is a reflection of the Russian Grand Princess Sophia Palaiologos. What was the St. Bartholomew's Day massacre?

For a more complete perception of the material presented below, see CHRON6, Chapter 7, especially the section devoted to the biblical story of Esther.

1.

SOPHIA PALAIOLOGOS (THE ALLEGED XV CENTURY) AND CATHERINE MEDICI (THE XVI CENTURY). YOUTH, MARRIAGE, COMING TO POWER IN THE EMPIRE

The historian S. L. Pleshkova wrote the following about Catherine de Medici: "Catherine de Medici belongs to the number of the *most famous women of the past. Centuries ago, her name had been in the mouth and pages of publicists.* It was associated primarily with the bloody events of St. Bartholomews Day in 1572. The massacre of the Huguenots in Paris then shocked all of Europe. Contemporaries did not skimp on colors in their desire to present an image of a *ruthless foreign woman* who supposedly usurped the right to govern France. The masters of the brush depicted Medici as an ugly person. Complemented by the myths about the *insidiousness* of the Florentine woman, this image became firmly established in literature.... There is a lot of *unclear and unsaid* things in this image. Historians and novelists tried to reveal the *anatomy of the crime* and present psychological portrait of this woman. ... The *huge epistolary heritage* of Medici was published in the late XIX—-early XX century in ten volumes. Extensive correspondence made it possible to recreate the tragic image of a wife, mother and stateswoman. Her personal drama stirred the imagination and was perceived with unflagging interest by close and distant descendants" ([659], pp. 5-4).

However, the entire "Medici correspondence" could have been counterfeited retroactively. But the later editors should have finally come to their senses and realized that they overdid the work, having attributed to Catherine de Medici such a vast number of letters. To justify this amount of "genuine correspondence," they came up with a simple "explanation." Catherine de Medici "loved to write and was sending 20 letters a day" ([659], p. 157). Not a day without a line. More precisely, without dozens of pages.

In fig. 4.1, we present a fragment of an allegedly authentic Catherine de Medici's letter. A beautiful, easy to read calligraphic handwriting. To write in this way ten volumes of letters would take a huge amount of time. When did Catherine de Medici manage to govern the state? In CHRON4, Chapters 13 and 14:27, we

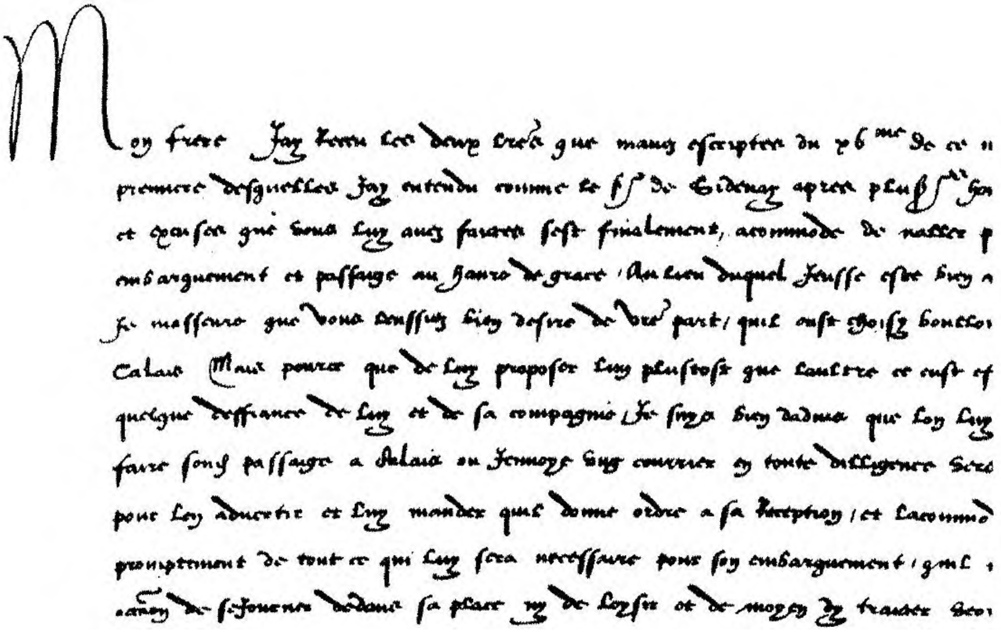


Fig. 4.1. Fragment of a letter attributed to Catherine de Medici. Most of the “Medici letters” were probably written on her behalf much later. The style is too calligraphic for a person who supposedly writes a lot. The counterfeiters carefully tried to imitate “ancient” handwriting as they imagined it in the XVIII-XIX century. Taken from [659], p. 257.

have presented a lot of data showing that authentic manuscripts of the XVI century looked utterly different. First of all, they were written in alphabets and handwriting, which today are difficult to read and look very unusual.

As we will show in this section, Catherine de Medici on the pages of the Western European chronicles is to a large extent a reflection of the famous Russian-Horde Grand Princess Sophia Palaiologos, wife of the Grand Prince Ivan III the Terrible. We repeat that, according to our reconstruction, he is a reflection of the Czar Ivan IV the Terrible from the XVI century, with a centennial shift. The fact that Ivan III was called “the Terrible” is reported by N. M. Karamzin: “He was the *first* in Russia to be called *the Terrible”* ([362], v. 6, column 215). He was also called *Great.* “German and Swedish historians *accordingly* attributed to him the epithet *Great”* ([362], v. 6, column 216). Therefore, the full name of this ruler of Russia was: *the Great Czar Ivan Vasilievich the Terrible.*

Today, Sophia Palaiologos is attributed to the XV century. Catherine de Medici lived in the XVI century. However, nothing is surprising in such a centennial shift. We discovered it in the history of the XV-XVII centuries (q.v. in CHRON4, Chapter 2:2, and CHRON6, Chapter 6:2). According to our results, the “biography of Sophia Palaiologos” is a phantom reflection of the actual events in the Russian-Horde history of the era of Ivan IV “the Terrible,” that is, of the XVI century. By the way, in the Bible, Sophia Palaiologos is described as Queen Vashti, the wife of the Assyrian king Artaxerxes. We discussed this in detail in CHRON6, Chapter 7. Recall that, according to the Scaligerian history, Sophia Palaiologos was also called *Zoe* ([797], p. 1242).

Thus, given the parallelism we have discovered in Russian history, one must constantly bear in mind that the prototype, the original of Sophia Palaiologos was, in fact, located in the XVI century. Unfortunately, it isn’t easy to unequivocally indicate her prototype in the XVI century. Because the era of Ivan IV “the Terrible” was subjected to extensive cleaning by Romanovian historians. As a result, there is a lot of darkness here. From what has survived, one can only conclude that the image of Sophia Palaiologos is a composite one, a merger of images of at least two princesses from the era of the "Terrible"—Anastasia and *Maria* (q.v. in CHRON6, Chapter 7). All of them are considered to be the wives of the "Terrible." Therefore, when discussing the correspondence we have discovered, the following rectification seems to be pertinent: "Sophia-Maria Palaiologos of the alleged XV, but in fact of the XVI century"

Further, as we will see, Elena of Wallachia, the rival of Sophia Palaiologos at the Russian-Horde court, a.k.a, according to our results, the biblical Esther, was reflected on the pages of Western European chronicles as the famous Diane de Poitiers, as well as the no less famous Mary Stuart, her contemporary of the XVI century. It is worth paying attention to some similarity of the names of Esther and Stuart. The biblical name *Esther,* or STR without vowels, could be perceived in Western Europe as STRT—*Stuart,* or *Aster= Star* in Latin. In CHRON6, Chapter 7, the issue is discussed in detail: the biblical Esther == Elena of Wallachia had something to do with astrology, that is, with the "counting of the *stars.*" Let us repeat that Elena of Wallachia was reflected in Western European chronicles, as well as Diane de Poitiers, who was constantly next to Catherine de Medici.

As in the case of Sophia-Maria Palaiologos, when speaking about the "biography" of Elena of Wallachia, it would be pertinent to say, "Elena of Wallachia—Esther of the XVI century."

This identification is part of the general parallelism between the Western European "Habsburg dynasty" and the Russian-Horde dynasty of the Czars-Khans of the XIV-XVI centuries (see Chapter 3 of this book). In brief, the parallelism is as follows.

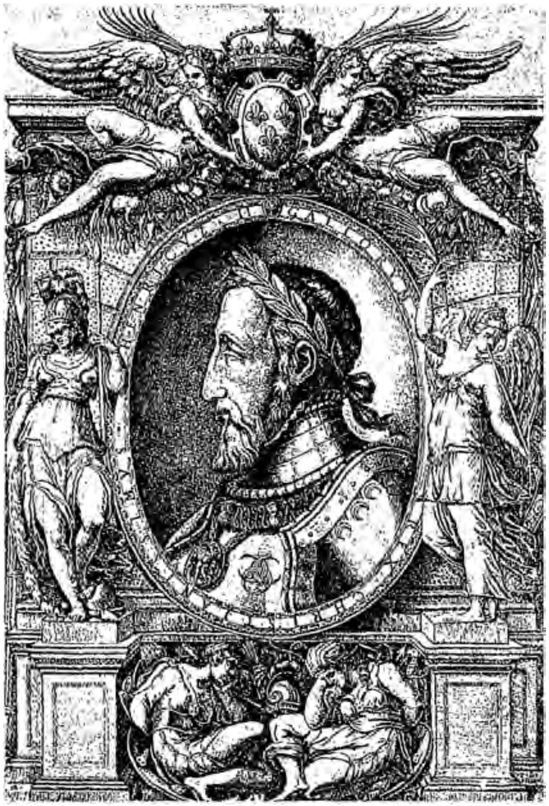


Fig. 4.2. "Henry П, King of France. Engraved by Nicolas B6atrizet in 1556" ([304], v. 3, p. 155). This is probably one of the late Western European images of Ivan III = IV the Terrible.

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a. Catherine de Medici is a reflection of Sophia Palaiologos.

b. Diane de Poitiers (and Mary Stuart) is a reflection of Elena of Wallachia, that is, the biblical Esther.

c. Henry II of Orleans is a reflection of Ivan III = IV the Terrible. (See an old Western European portrait of Henry II in fig. 4.2.)

d. The uprising of the Protestant Huguenots in France against the Catholics is one of the manifestations of the Reformation rebellion in the "Mongol" Empire of the XVI century. A series of similar reformist uprisings, particularly the Oprichnina in Russia in the XVI century, was reflected in the Bible as the "massacre of the Persians by the Jews."

e. The famous St. Bartholomew's Day in France in 1572 is the Empire's response to the Protestant Hugue- not rebellion. It is partly a reflection of the defeat of the heresy of the Judaizers in the metropolis of the "Mongol" Empire and in its other areas.

f. The disgrace of Mary Stuart and her execution in prison reflects the disgrace of Elena of Wallachia = the biblical Esther, who was imprisoned in the Horde jail and died there.

A diagram illustrating the parallelism discovered by us is shown in fig. 4.3.

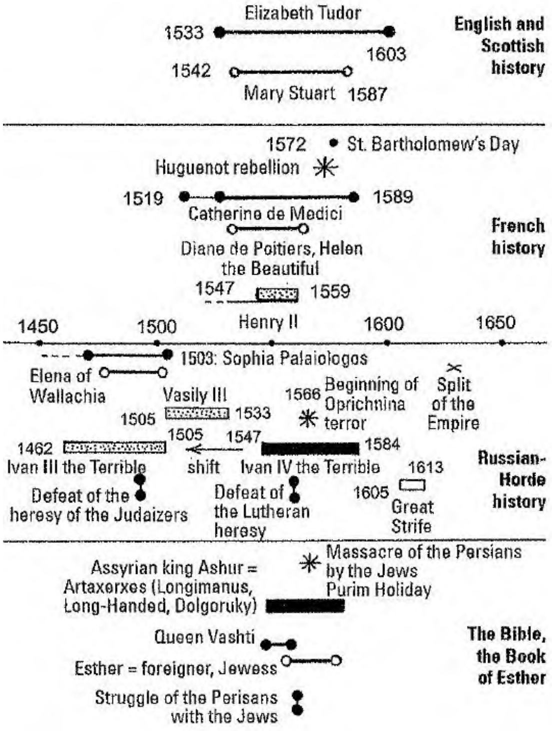

Elizabeth Tudor
1533
1603
1542
Mary Stuart 1587
English and Scottish history
1572 St. Bartholomew's Day
Huguenot rebellion
1519
1589
Catherine de Medici
Diane de Poitiers, Helen the Beautiful
French history
1547
1559
Henry II
1450
1500
1600
1650
1503: Sophia Palaiologos
Elena of Wallachia
Vasily III
1505
1533
1566
Beginning of Oprichnina terror
Split of the Empire
1462
1505
1547
1584
Ivan III the Terrible
shift
Ivan IV the Terrible
1613
Russian-Horde history
Defeat of the heresy of the Judaizers
Defeat of the Lutheran heresy
1605
Great Strife
Assyrian king Ashur = Artaxerxes (Longimanus, Long-Handed, Dolgoruky)
Massacre of the Persians by the Jews Purim Holiday
Queen Vashti
Esther = foreigner, Jewess
Struggle of the Perisans with the Jews
The Bible, the Book of Esther

Fig. 4.3. The diagram of the discovered parallelism between: 1) the biblical Book of Esther; 2) the Russian history of the XVI century; 3) the reflection of these events in the Russian history of the XV century with a centennial chronological shift; 4) the French history of the XVI century, 5) the English and Scottish history of the XVI century.

la. SOFIA-MARIA PALAIOLOGOS, *in the allegedXVcentury, actually in the XVI century. Years of life.*

In the Scaligerian-Millerian history, the dates of the life of Sophia Palaiologos are as follows. When she was born is unknown. She allegedly died in 1503 ([797], p. 1242). Allegedly in 1472, she married the Russian Czar Ivan III = IV the Terrible ([797], p. 1242). She is considered the niece of the last Byzantine Emperor Constantine IX ([797], p. 1242). Therefore, the chronological shift between Sophia Palaiologos and Catherine de Medici is about a hundred years. Namely, 86 years, if we compare their death dates: 1589 - 1503 = 86.

■ *lb.* CATHERINE-MARIA DE MEDICI *in the XVI century. Years of life.*

The dates of the life of Catherine de Medici are as follows. She was born on April 13,1519 ([659], p. 14), and died on January 5,1589 ([659], p. 301). That is, she lived 70 years. "At baptism, the newborn was named *three names: Catherine* (a favorite name in the Medici family), *Maria* (in honor of the Virgin), and *Romula* (according to tradition, the heirs of noble families were given the name of one of the founders of Rome)" ([659], p. 14). Note that the name *Sophia,* written in Slavic letters ("СофЬЯ"), could be perceived by Western Europeans as "CT" (without vowels) due to the double reading of the letter "fita" (Ф). Further, Western Europeans could read Slavic "C" both as C and as K (e.g., in the word Caesar-Kaesar). Therefore, the abbreviated Slavic name СофЬЯ ("CT") could turn in the Western European chronicles to "KT," which, with the vowels restored, would result in *Katrin,* or *Catherine.* In addition, according to our reconstruction, one of the prototypes of "Sophia Palaiologos" was *Maria,* the wife of Ivan IV "the Terrible." Thus, the name Maria is intertwined both in the "biography" of Sophia Palaiologos and is found in the "biography" of Catherine-Maria de Medici.

2a. SOPHIA-MARIA PALAIOLOGOS. *Lived in Italy, then moved to Russia.*

Karamzin reports that Sophia Palaiologos was brought up "in *Florentine* traditions" ([362], v. 6, column 38). She was the daughter of Thomas, the brother of the Greek Emperor. It is reported that Thomas "with his wife, children, and with the noblest Greeks, *left Corfu for Rome"* ([362], v. 6, column 37). Thomas lived in Rome and died in Rome. The Pope then personally took care of the future of his daughter, Sophia ([362], v. 6, columns 37-38). So Sophia for some time lived in *Italy,* and it's there that her marriage with Ivan III the Terrible was arranged *(ibid.,* column 41).

■ *2b.* CATHERINE-MARIA DE MEDICI. *Lived in Italy, then moved to France.*

Catherine de Medici was born in *Florence* ([659], p. 14). Having married the French Prince Henry of Orleans, she *moved from Italy to France*—PRS (Paris) ([659], p. 29). As we have already noted, the name Henry is a derivation of the Germanic name *Heinrich,* which most likely came from *Khan+Rich,* or *Khan+ Rex, Khan-King= Czar-Khan.* So, in both "biographies," we see the same scheme: Florence in Italy, marriage, moving from Italy either to France or Russia.

3a. SOPHIA-MARIA PALAIOLOGOS. *Practically all her life is connected with Russia.*

Sophia Palaiologos is considered a Greek princess. Having married the Russian Czar Ivan III the Terrible in 1472, she became the Russian Czarina. Almost all of her life was therefore connected with Russia.

■ *3b.* CATHERINE-MARIA DE MEDICI. *Practically all of her life is connected with France.*

Starting from the age of 14, the whole long life of Catherine de Medici is connected with France and Paris ([659]). According to our results, many mediaeval events that took place in Russia were then attributed (on paper) to the history of *France* = prs (Paris). The name *Paris,* or prs, is one of the reading options for the name *B-Rus* = White Russia, or *P-Rus* = Prussia, which, again, means "White Russia." In both "biographies," the same term sounds: rus or prs = Russia or Paris (France). In addition, it is reported that "in the female line, the progenitor of the family name [Medici.—*Auth.]* was a noble Roman Alfonsina *Orsini" ([659],* p. 15). In the name *Orsini,* clearly sounds *"Rusiny,"* which, again, indicates a connection with Russia.4a. Sophia-Maria Palaiologos. *Her father died early. The Pope patronizes the girl.*

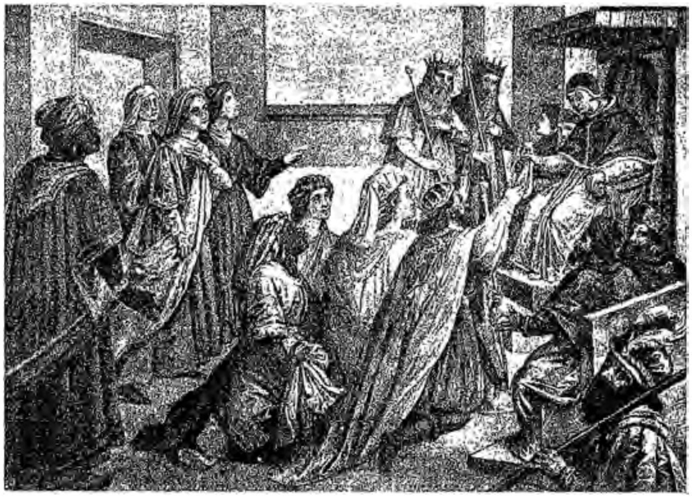


Fig.4,4. Ancient mural depicting Sophia Palaiologos. "Pope Sixtus IV presents the dowry to Sophia Fominichna, standing, after her betrothal, in front of him next to Ivan Fryazin, who accepts a purse of gold from the Pope's hands. A mural in the Hospital of the Holy Spirit in Rome" ([578], v. 2, p. 136). It is also noted that the fresco was supposedly made only in the XVII century" (p. 51). Further it is reported: "The verses on the plate under this fresco are as follows: Andrew Palaiologos, Possessor of the Peloponnese, and Leonardo Tocco, Possessor of Epirus, expelled by the tyrant of the Turks, he (Sixtus IV) endowed with royal maintenance; Sophia, daughter of Thomas Palaiologos, betrothed to the Prince of the Russians, in addition to other gifts, endowed with six thousand gold' " ([935:1], p. 51). Taken from [935:1], pp. 50-51.

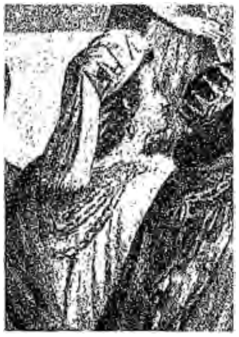


Fig.4.5. Fragment. Antique depiction of Sophia Palaiologos.

Sophia Palaiologos was very young when her father died. Whether her mother was alive at that moment is not reported. In any case, after the death of her father, Sophia Palaiologos found herself under special patronage of the *Roman Pope,* Paul II ([362], v. 6, column 37).

■ *4b.* CATHERINE-MARIA DE MEDICI. *Parents died early. The Pope patronizes the girl.*

Catherine de Medici's parents died in the first year of her life. Madeleine, the mother of Catherine de Medici, died on the 14th day after giving birth, and her father, Lorenzo II, "outlived his wife by only four months" ([659], p. 20). Thus, Catherine de Medici was orphaned in her first year of life. She was nicknamed "the child of death" ([659], p. 20). It is believed that, "early realizing her orphanhood, often left to herself, she read a lot and pondered over what she had read" ([659], p. 21). Pope Clement VII patronized Catherine de Medici ([659], p. 27). She spent a lot of time *at the Papal residence in Rome* ([659], p. 22).

So, in both "biographies," we see the same plot: early orphanhood and benevolent patronage of the Pope.

5a. SOFIA-MARIA PALAIOLOGOS. *For some reason, there are no reliable portraits of her.*

It is strange that not a single reliable portrait of Sophia Palaiologos has survived to our time ([578], v. 2, pp. 136-137). Figure 4.4 shows an old image of the scene of presenting the dowry to Sophia Palaiologos. Figure 4.5 is an enlarged fragment of the same mural painting. Regarding this mural of the XVI-XVII century, the historian Alexander Nechvolodov reports the following: "Unfortunately, there is *no reliable image of Sophia Fominichna.* The mural picture of the Pope presenting her the dowry decorates a wall in the Hospital of the Holy Spirit in Rome and was made by a mediocre artist who lived *150 years after the event"* ([578], book 2, pp. 136-137).

N. M. Karamzin reports that Pope Paul II, wishing to convince Czar Ivan III the Terrible to marry Sophia, presented him "her pictorial image" ([362], v. 6, column 39). And father: "The princess was depicted *on an icon"* ([362], v. 6, ch. 2, comment 86). As far as we know, no such portraits have survived.

It is believed that Sophia Palaiologos is depicted on the so-called veil of Elena of Wallachia, dated 1498 (q.v. in fig. 4.6). An enlarged fragment of this luxurious embroidered veil is shown in fig. 4.7. In the center of fig. 4.7, "in front with a gray beard and a halo is Grand Prince Ivan III; behind him is a man in a crown, but without a halo—his son Vasily; next to him, with arms crossed on his chest and in a crown with a halo—the young grandson Dmitry Ivanovich ... A woman with a round tamblion on her shoulder is Grand Princess Sophia" ([812], p. 60). However, as we see, the portrait is rather conditional and abstract (q.v. in fig. 4.8). It is noteworthy that Sophia is depicted standing far from Ivan III = IV the Terrible. Perhaps this is because the veil was made in the workshop of Grand Princess Elena of Wallachia, the rival of Sophia Palaiologos. Recall that Ivan III = IV the Terrible removed Sophia from himself for some time, bringing

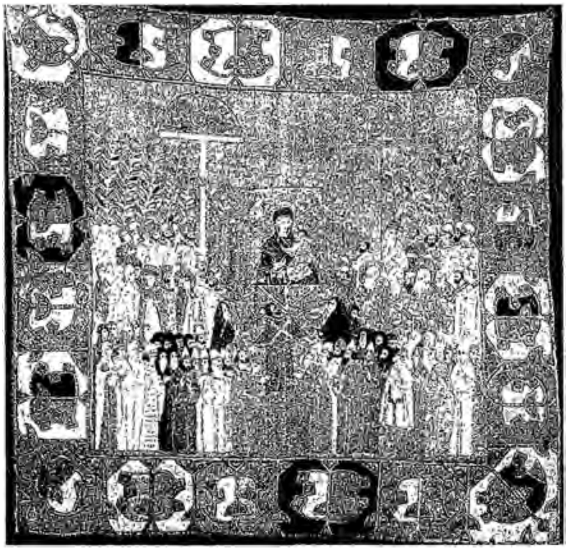


Fig. 4.6. Veil of Elena of Wallachia, dated to 1498. It depicts a church procession in which Czar Ivan III the Terrible walks with his family. Taken from [812], p. 60.

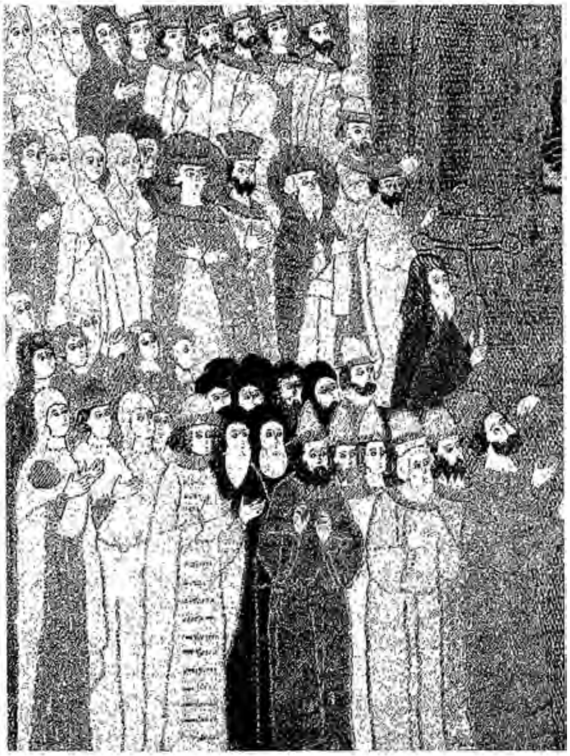


Fig. 4.7. Fragment of the veil of Elena of Wallachia. Taken from [812], p. 61.

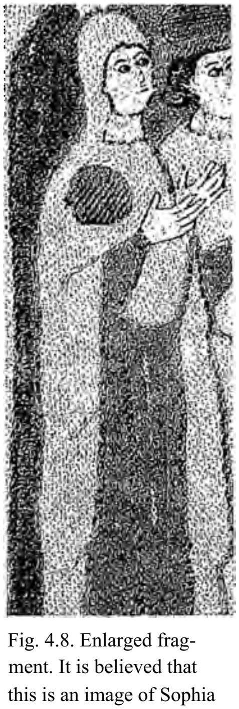


Fig. 4.8. Enlarged fragment. It is believed that this is an image of Sophia Paleologos. It is strange, however, that she stands so far from her husband, Ivan III.

Elena closer. For more details, see CHRON6, Chapter 7. A reflection of this circumstance could be the gesture that the artists of Elena of Wallachia depicted Sophia standing far from Ivan III. Or the woman in fig. 4.8 is not Sophia at all. After all, no inscription on the veil certifies that Sophia is featured there.

The lack of reliable portraits of Sophia looks rather strange. Sophia Palaiologos is a famous Czarina in Russian and European history. Few female rulers have received so much attention on the pages of history books. How could it happen that *not a single portrait of Sophia* came down to us? Even the mural in the Hospital of the Holy Spirit in Rome (q.v. in fig. 4.4 and 4.5) shows her practically from behind, from the back of her head. Only her profile is vaguely visible. At the same time, the portrait of her brother, Andreas Palaiologos, have been preserved (q.v. in fig. 4.9). The portrait is frontal, and his face can be seen very well. More- over, the portrait is located not just anywhere, but in the Vatican Pal- ace. At the same time, brother An- dreas wasn't famous for anything. Nikolay Karamzin writes: . "His ..... [Thomas's.—*Auth.]* sons, Andreas and Manuel, lived on the benefaction of the new Pope, Paul II, in no way deserving it with their behavior, *rather frivolous and seductive"* ([362], v. 6, column 37).

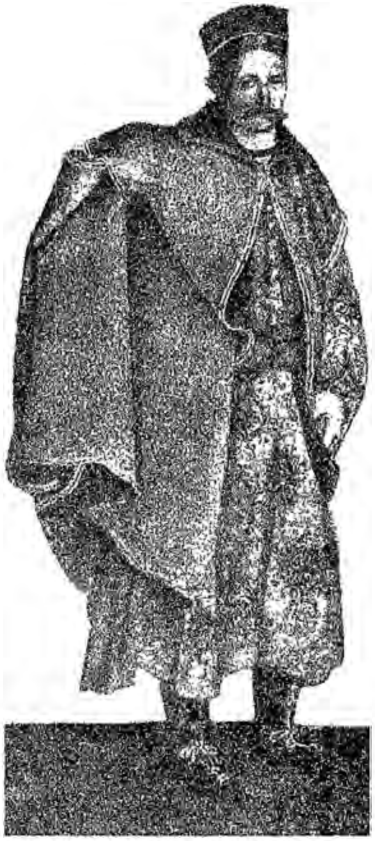


Fig.4.9. "Brother of the Grand Duchess Sophia Fominichna - Andrei Paleolog. Mural painting by the artist Penturicchio in the Vatican Palace" [578], book 2, p.137. Taken from [935:1], p.55.

There is something to think about here. It's rather strange that a portrait of the little-known and flippant Andreas Palaiologos was well preserved, while not a single portrait of his famous sister, Sophia Palaiologos, survived. Most likely, her images were destroyed during the "great purge" in the era of the Reformation of the XVII-XVIII century. We have described in detail the reasons for such a purge in CHRON6, Chapter 9. We will return to this issue below.

Let us note that the historian Alexander Nechvolodov considers the mural featuring Sophia Palaiologos to be a *tardy* one, since it was painted, according to the Scaligerian chronology, 150 years after the depicted event. For this reason he tags the portrait unreliable. As we now understand, Nechvolodov was misled by the erroneous Scaligerian-Millerian chronology. The fact is that the real story of Sophia-Maria Palaiologos of the XVI century was shifted down by about a hundred years. So the mural was really painted only 50 years after the depicted event, which returns it to its right chronological place. As a result of this shift, an artificial gap of about 100-150 years arose between the painting and the event in the "Scaligerian life" of Sophia. Having returned the event to its proper place—by raising it by about 100 years—we immediately understand that the portrait of Sophia (q.v. in fig. 4.4) could be painted either at the end of her life or immediately after her death. Thus, it is more reliable than we thought.

It turns out that the only object that has survived from Sophia Palaiologos to our days is a veil embroidered by her allegedly in 1498. Alexander Nechvolodov reports that this is *"the only object that has been preserved to the present day"* ([578], p. 190; q.v. in fig. 4.10). However, it is unclear on what basis the veil was explicitly attributed to Sophia Palaiologos. As far as can be judged from the photo, there are no inscriptions on the veil.

■ 5b. CATHERINE-MARIA DE MEDICI. *Many portraits of Catherine de Medici have been preserved, but they were probably painted later.*

Many portraits of Catherine de Medici have been preserved. However, all of them are characterized by such a level of perfectness, that they scarcely belong to her own epoch. Most likely, these portraits were made

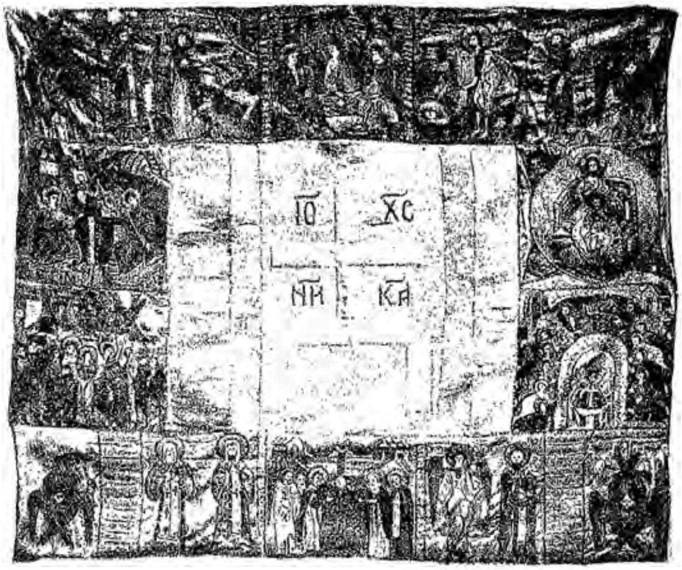


Fig. 4.10. “Shroud, sewn by the Grand Princess Sophia Fominichna in 1498 (the *only* item that has survived from her to this day)” ([578], v. 2, p. 190).

retroactively, in the XVII-XVIII century, as illustrations to the newly created “correct Reformist history” We reproduce here some of such portraits. Figure 4.11 shows an image of Catherine de Medici in her youth.

6a. Sofia-Maria Palaiologos.

Roman Pope Sixtus IVgives Sophia Palaiologos in marriage. Several other candidates of royal descent for her hand were refused. So, she becomes a foreign Czarina in Russia.

N. M. Karamzin writes: “A young girl named Sophia, endowed with beauty and intelligence, was the subject of general goodwill. The Pope [Paul II.—*Auth.] looked for her a worthy groom,* so that this marriage served his political interests. ... Paul turned his attention to the Grand Prince Ivan. Remoteness favored fables and gave rise to rumors *about the incredible wealth and impressive number of the Russians.* ... Cardinal Bessarion sent a Greek, named Yuri, with a letter to the Grand Prince (in 1469), offering him the hand of Sophia, the *famous daughter* of the Despot of Morea, who allegedly refused two suitors, the King of France and the Duke of Milan, not wanting to be the wife of a Sovereign of the Latin Faith” ([362], v. 6, columns 37-38).

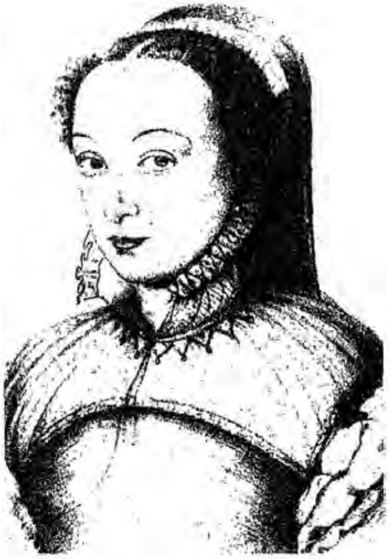


Fig. 4.11. Catherine de Medici in her youth. Taken from [659], p. 16.

By the way, let us note a rather curious and obvious disagreement of Karamzin with the opinion of Pope Paul II that the Russians were numerous and immensely rich. Such disagreement might be a consequence of the upbringing of our historians in the “Romanovian spirit,” according to which it became a bad manner to say that Russia-Horde of the XIV-XVI centuries was a wealthy state. Now it was necessary to repeat that life under the “terrible Tatar-Mongol yoke” was disgusting, and it was this yoke that allegedly plunged Russia into mud and poverty. The survived ancient evidence of the numerous population and immense wealth of the country in that period was declared “fabulous rumors.” But let us return to the wedding of Sophia Palaiologos.

A papal embassy was sent to Ivan III the Terrible with a proposal to marry Sophia. Karamzin wrote: “God Himself sends him *so famous a bride,* a branch of a royal tree. This blessed union, reminiscent of that of Vladimir, will make Moscow, as it were, a new Byzantium” ([362], v. 6, column 39). Meanwhile, the Pope Paul II died, and Sixtus IV succeeded him, who with the same zeal continued the work of his predecessor in arranging the marriage of Ivan III the Terrible with Sophia. Finally, the marriage contract was signed, and on November 12, allegedly of 1472, the wedding of Sophia Palaiologos and Ivan III the Terrible took place ([362], v. 6, column 43). As we now understand, it was, in fact, about a century later, in the XVI century. Karamzin repeatedly emphasizes

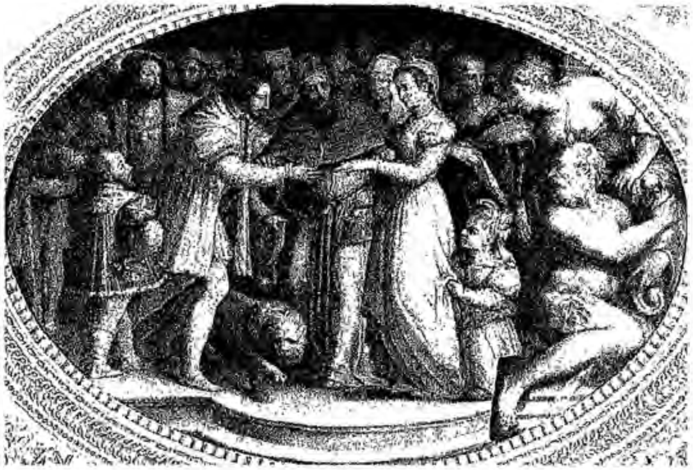


Fig. 4.12. “Pope Clement VII marrying Catherine de Medici and Henri II of France.” Painting by Giorgio Vasari ([659], p. 31). “On the wall of one of the halls of the old Medici palace in Florence, the artist depicted the pope, giving his hand to Catherine and Henry, as well as the French king, queen and numerous guests, presenting his compatriot in a white brocade and an ermine royal cape” ([659], p. 33-34).

that Western Europe treated Sophia Palaiologos with great respect. In particular, he writes that Europe *“honored in Sophia* the tribe of the ancient Byzantine Emperors, and, so to speak, followed her with its eyes to the borders of our fatherland” ([362], v. 6, column 45).

■ *6b.* CATHERINE-MARIA DE MEDICI. *Roman Pope Clement VII gives Catherine de Medici in marriage. Several other candidates of royal descent for her hand were refused. So, she becomes a foreign Queen of France.*

Pope Clement VII is actively searching for a suitable groom for Catherine de Medici. “The right to choose belonged to Pope Clement VII. Of the contenders for the hand of the Medici heiress, among whom were the son of the Duke of Ferrara Ercole d’Este; the Scottish King James V; the Count of Vaudemont, Prince of the House of Lorraine; the Dulce of Richmond, the illegitimate son of the English King Henry VIII; the Duke of Mantua Federico Gonzales, chief warlord of Charles V Habsburg, the son of the Duke of Milan Ludovico More. *The Pope,* however, *preferred* the son of His Majesty the *King of France,* who overshadowed all other candidates with his merits” ([659], p. 28).

“The wedding of de Medici and the Duke of Orleans was captured by Vasari” ([659], p. 33). His painting is shown in fig. 4.12. Apparently, this is a Western European image of the marriage of Ivan III = IV “the Terrible” with Sophia Palaiologos.

7a, SOPHIA-MARIA PALAIOLOGOS. *Sailing on a ship, a long journey to the groom, and the date of wedding.*

Sophia Palaiologos left Rome on June 24 and arrived in Lübeck on September 1. From there, on September 10, she “set off *on the best ship to Revel”* ([362], v. 6, column 40). Then the ship entered Lake Peipsi, where Sophia went ashore. “The princess arrived in Moscow on November 12. Here the betrothal took place” ([362], v. 6, column 43). So, Sophia’s pre-wedding journey lasted several months, and the betrothal took place on November 12,1472.

■ *7b.* CATHERINE-MARIA DE MEDICI. *Sailing on a ship, long journey to the groom, and the date of wedding.*

Catherine de Medici left Florence for France on September 1, 1533. In La Spezia, she boarded a ship, a French war galley. In Nice, she boarded a papal ship and arrived in Marseille “in the Pope’s luxurious, sparkling gold Venetian galley” ([659], p. 30-. “Almost a *one and a half month journey* ended on October 12, and Clement VII and Catherine de Medici landed on the *French* coast” ([659], p. 30). The wedding took place on October 31,1533, in Marseille ([659], p. 33).

Thus, the difference between the wedding dates of Sophia Palaiologos (1472) and Catherine de Medici (1533) is 61 years. Note that the days of these “two weddings” differ very slightly: November 12 for Sophia and October 31 for Catherine. The difference is only 12 days. It is understandable, if we suppose that one and the same event was split into two in the annals. Their years diverge significantly, but the day and month are only slightly different. It is clear that the day and month of an event are less important to the global chronology than the years. Therefore, when editing history in the XVII-XVIII century, secondary temporal characteristics could be ignored. As a result, the more or less correct day and month of the wedding survived in both versions of the story.

Figures 4.13 and 4.13a show old portraits of Catherine de Medici, Dauphiness.

8a. SOPHIA-MARIA PALAIOLOGOS. *Ambivalence of Romanovian historians towards Sophia: a great Czarina, but "cunning and vainglorious."*

In the Romanovian version of Russian history, there is a clearly negative attitude towards Sophia Palaiologos. Of course, Romanovian historians admit that she was a great ruler, but at the same time, they add that she was, as it were, "not very good." Nikolay Karamzin, for example, speaks of her like this: "a cunning, vainglorious woman" ([362], v. 6, column 43). We discussed in detail the reasons for such an ambivalence towards Sophia Palaiologos in CHRON6, Chapter 7). We will return to this below.

■ *Sb.* CATHERINE-MARIA DE MEDICI. *Ambivalence of Western European historians to Catherine: a great queen, but "cunning and cruel."*

Today, a certain cliché has formed, with which Western European historians, and many others, characterize Catherine de Medici with words similar to the following. "Catherine de Medici, nicknamed the Black Queen, is one of the most famous women of the past. For centuries, her name, shrouded in legends, was a *symbol of deceiveness and cruelty* and was associated with the tragedy of St. Bartholomew's Day" ([659], see the annotation on the cover). See another portrait of Catherine de Medici in fig. 4.14.

9a. SOPHIA-MARIA PALAIOLOGOS. *The legendary library of Ivan the Terrible.*

It is believed that Sophia Palaiologos brought with her the Byzantine-Greek learning and *a lot of books.* Karamzin writes, for example, the following. "Moreover, many Greeks who came to us with the Czarina became useful in Russia with their knowledge of arts and languages. *They enriched Moscow church libraries with books* saved from Turkish barbarism" ([362], v. 6, column 45).

On the other hand, let us recall that the epoch of Ivan III the Terrible reflects the period of Ivan IV the Terrible with a centennial shift (see fig. 4.3), In this regard, the following striking fact immediately comes to mind. We have all heard about the vast legendary library of Ivan the Terrible, filled up by the XVI cen-

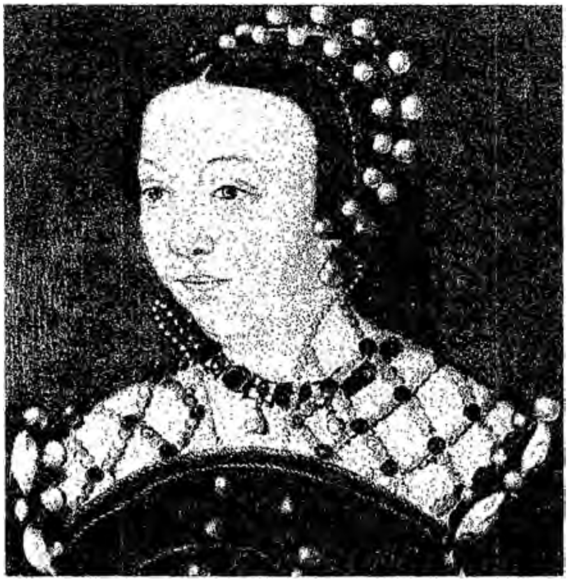


Fig. 4.13. Catherine de Medici, Dauphiness. It is probably one of the later Western European images of Sophia-Maria Palaiologos. Taken from [659], p. 78.

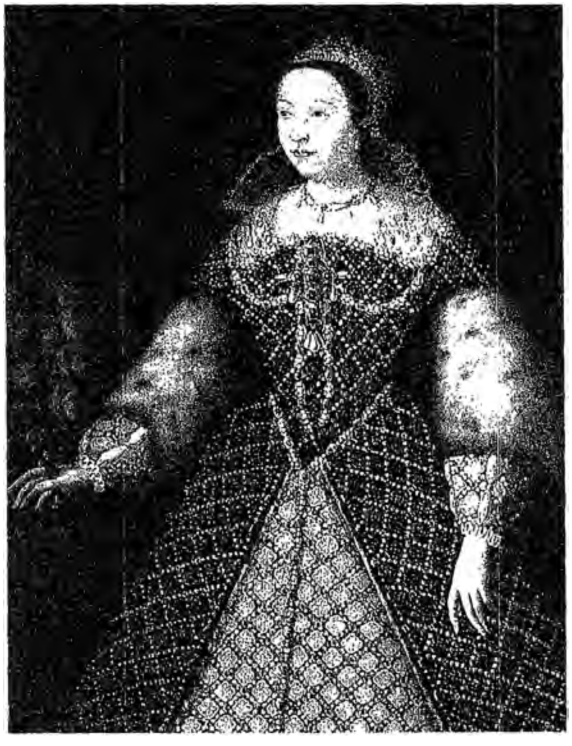


Fig. 4.13a. Catherine de Medici (allegedly 1519-1589). Taken from [407:1], p. 45.

tury in the capital of the Empire. According to numerous stories, it contained the most extensive collection of old books and manuscripts. It is believed that the library is irretrievably lost. As follows from our results, it really is. However, the search for her continues so far, although unsuccessfully As we have already noted, the legends about the famous "Egyptian Library of Alexandria" are probably a reflection of the stories about the unique library of Ivan the Terrible. It is believed that the Egyptian Library of Alexandria perished. Recall that the royal Russian-Horde headquarters, Alexandrov Sloboda, not far from Moscow, was also entirely crushed (q.v. in CHRON4, Chapter 14:34). As we showed in CHRON6, Chapter 4, biblical Egypt is Russia-Horde of the XIV-XVI centuries.

So, the Russian chronicles especially emphasize that in the era of the "Terrible Czar" an extensive and richest central library of the Empire had been created. The question is how such an outstanding fact was reflected in the Western European chronicles, which described, in particular, not only local events but also the events at the distant Russian-Horde imperial court.

■ *9b.* CATHERINE-MARIA DE MEDICI. *A huge royal library collected by Catherine.*

It is reported that "Fontainebleau and the Louvre *had another treasure—a library. The pride of Paris, the royal library,* created with the participation of Charles V, was during the reign of Louis XII *transported* from the banks of the Seine to Blois, and from there, by Francis I, to Fontainebleau. On the advice of the French philosopher Pierre Ramier, *the library was moved* from Fontainebleau to the Louvre. *The connoisseur of books and ancient manuscripts, Catherine de Medici was the collector and keeper of those invaluable monuments of culture. Through her efforts, the library was replenished with books and a large collection of manuscripts* (about 4,500). ... Books, ancient manuscripts, heirlooms filled the working room of Catherine de Medici. Next to them were *geographical maps* of Europe, Asia, Africa, the New World, and, separately, England, Spain, the Netherlands, and German lands. There were also wind maps" ([659], p. 183).

It should be noted that such a variety of geographical maps of both Eurasia and the most remote lands is quite natural for an *imperial library.* That is, it would be natural for the central library of the "Mongol" = Great Empire, which spread over vast expanses. It is in the metropolis, in the capital, that detailed maps of all its provinces should be located. They were necessary to keep in order the life of the Empire, for military and trade expeditions.

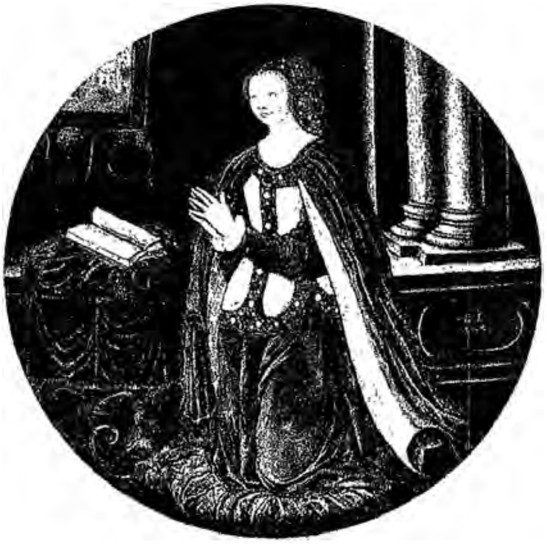


Fig. 4.14. Catherine de Medici in the court chapel. Taken from [659], p. 181.

Other indirect evidence has also survived showing that the "library-museum of Catherine de Medici," i.e., Sophia Palaiologos, was the central cultural repository in the capital of the "Mongol" Empire. "Besides this, various curiosities *from all corners of the world* were kept in her [Catherine de Medici's.— *Auth.]* working room: crocodile skin, chameleon skin, coral branches, Flemish, Turkish and Persian carpets, Chinese lacquer miniatures, articles made of precious stones, dishes, etc.... Only an enlightened mind could fully appreciate the library" ([659], pp. 183-184). It is quite natural that the admirals of the Russian-Horde and Ottoman-Ataman fleets returning from distant sea voyages brought rare and valuable items as gifts to the Czar Khan and his wife. The most remarkable of them were stored in the imperial library and museum.

By the way, the *Louvre,* mentioned in the "biography" of Catherine de Medici as the place of storage of the royal library, most likely means "Lavra"—a large monastery in Russia-Horde (as well as in modern Russia). Such monasteries are safe places to keep royal libraries. One of the oldest and best known of them is the Trinity Lavra of St. Sergius near Moscow. That's where the library of Ivan the Terrible might be moved. In the French chronicles, the word "Lavra" has survived in the form of "Louvre." Then the original word was forgotten and only "Louvre" remained. The construction of the Louvre Palace only began in the XVII century, and before that there was a mediaeval castle or monastery, apparently large enough to be called a "Lavra."

2.

SOPHiA-MARIA PALAIOLOGOS AND HER COMPETITOR ELENA OF WALLACHIA = BIBLICAL ESTHER.

Their "French" reflections are Catherine-Maria de Medici and her competitor Diane de Poitiers

10a. SOPHIA-MARIA PALAIOLOGOS. *Sophia falls into disgrace, and her husband Ivan III = IV the Terrible takes to his bosom Elena of Wallachia - Esther.*

The Romanovian version of history, spread mainly by Karamzin, goes like this.

Ivan III the Terrible "had a son from his first marriage, Ivan the Young, who from childhood was appointed his successor, with the title of Grand Prince. In 1482, Ivan III married his son to Elena, daughter of the glorious Stephen, ruler of the Moldavian principality. From the marriage of Ivan the Young and Elena, the son Dmitry was born, and from the marriage of Ivan III with Sophia Fominichna, the son Vasily was born in 1472. In 1490, Ivan the Young fell ill with an ache in his legs and soon died. After the death of his son, the question naturally arose before the sovereign: who should inherit the great reign—son Vasily or grandson Dmitry? According to the old custom, of course, Vasily was supposed to inherit, but according to the new Moscow order, Dmitry had more rights for that. Opinions on this were divided. In 1491, a conspiracy arose in favor of Vasily. The conspirators decided to secretly kill Dmitry, but the plot was discovered, arousing, of course, strong indignation of Ivan. He *got angry with his wife and son,* imprisoned the 19 years old Vasily, and *became wary of Sophia. His daughter-in-law Elena and the boyars triumphed.* ... Ivan decided to solemnly marry [Dmitry.—*Auth.]* to reign... On February 4,1492, in the Assumption Cathedral, the Metropolitan blessed Dmitry, then the old Grand Prince crowned him with the Monomakh's cap and barmas" ([578], book 2, pp. 163-164).

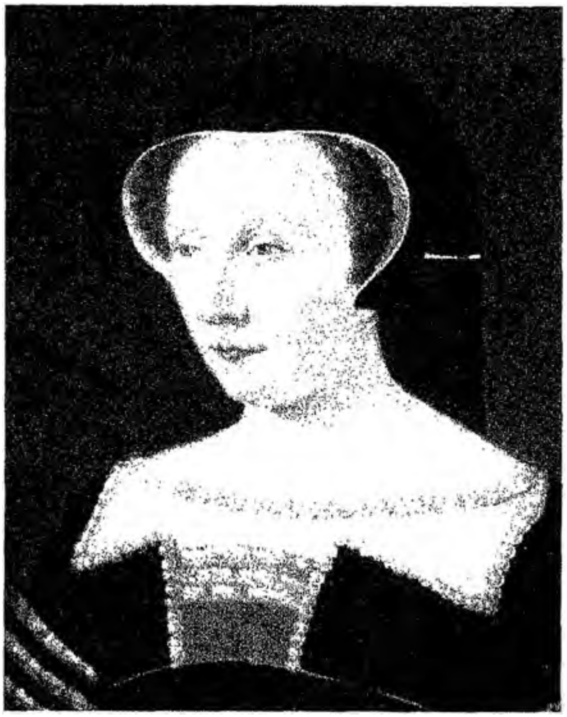
We analyzed the listed events in detail in CHRON6, Chapter 7. As it turned out, behind the brief and neutral description cited above, some very serious event in the metropolis of the "Mongol" = Great Empire were hidden. The palace coup led to the rebellion of the XVI-XVII century in Western Europe and the split of the Empire. It is described in the biblical Book of Esther. The biblical Assyrian king Artaxerxes is Ivan III the Terrible, a.k.a. Ivan IV the Terrible. His wife Vashti is Sophia Palaiologos, a.k.a. Anastasia, the wife of Ivan IV, in the Romanovian version of history. The young daughter-in-law, the wife of Ivan the Young, Elena of Wallachia = Esther, is "taken by Ivan III = IV to his bosom" and, as it were, replaces his wife. As a result, Sophia Palaiologos falls into disgrace, and her influence falls. The husband of Elena of Wallachia, the son of Ivan III = IV, Ivan the Young, dies under rather unclear circumstances. Together with Elena of Wallachia, the so-called heresy of the Judaizers acquired enormous influence in the metropolis of the Empire. The fight begins.

In the biblical Book of Esther, all this is described much more frankly. The Assyrian king Artaxerxes casts out his lawful wife Vashti and *marries* the Jewess Esther. Together with her, the Jews come to power, and Artaxerxes falls under their influence.

These events naturally attracted intense attention in Western Europe. But since the Western chroniclers lived far from the metropolis, the information that reached them was often distorted. Sometimes "good" and "bad" characters changed places. Moreover, all such assessments are in themselves very subjective and often dictated by the interests of various groups. Here is what happened as a result on the pages of Western European annals.

■ 10*b,* CATHERINE-MARIA DE MEDICI. *Henry II moves his wife Catherine away from himself in favor of a mistress, Diane de Poitiers, who actually replaces Catherine.*

"In 1533, the wedding of Catherine de Medici and Henry of Orleans finally took place. As soon as the wedding fanfare died down, the windy husband was seriously carried away by his wife's cousin, Diane de Poitiers. ... All twenty years of Henry's reign, Diane



Fig, 4.15. Diane de Poitiers, mistress of Henry II, rival of Catherine de Medici. The portrait is probably one of the later Western European images of Elena of Wallachia, that is, the Old Testament Esther. Taken from [659], p. 69.

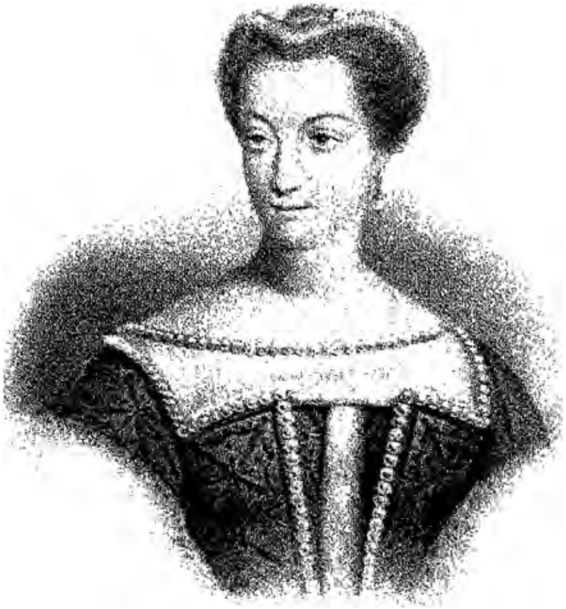


Fig. 4.15a. Diane de Poitiers (1499-1566). Probably a later Western European depiction of Elena of Wallachia, that is, the biblical Esther. This portrait bears little resemblance to the previous one. Most likely, both are drawn "from the head," as lateer fantasies of artists. Taken from [407:1], p. 45.

remained the unchanged favorite at the French court, and all twenty years Catherine had to silently endure the intrigues of her rival. The first years of marriage were especially difficult for the queen" ([764], p. 63).

See the portraits of Diane de Poitiers in fig. 4.15 and 4.15a, and the portraits of Henry II of Orleans in fig. 4.16 and 4.16a. Most likely, we have a late painting, rather conditionally depicting real persons in the distant metropolis of the "Mongol" = Great Empire. Namely, Elena of Wallachia = Esther and Ivan III = IV the Terrible.

What is known about Diane de Poitiers from the Western European chronicles? The following is reported. "Diane de Poitiers, former Countess de Brézé, wife of the Grand Senechai of Normandy, reveled in the role of the duchess. On official documents emanating from her office, there was a long signature with all the titles: "We, Diane de Poitiers, Duchess of Valentinois, Countess d'Albon, Dame de Saint-Vallier.' The signature was adorned with the *royal lily flowers,* symbols of the houses of Poitiers and Brézé, and *her own sign in the form of three crescents.* Diane claimed to be called "Madame,' like the king's wife Catherine de Medici" ([659], p. 99).

The Ottoman = Ataman crescents in the sign of Diane de Poitier deserve special attention. Most likely, this reflected the fact that at the "Mongol" imperial court of the metropolis, the Ottoman crescent, along with the double-headed eagle, was one of the main symbols of the Empire. Naturally, it was present in the documents and in the symbolism of Elena of Walla- chia = the biblical Esther, the wife of Ivan the Young, son of Ivan III = IV the Terrible.

In this regard, let us point out another striking fact. The portrait of Henry II of Orleans, fig. 4.2, also features seven Ottoman crescents. We present their enlarged image in fig. 4.17. Three crescents are intertwined with each other, forming three letters X, prob-

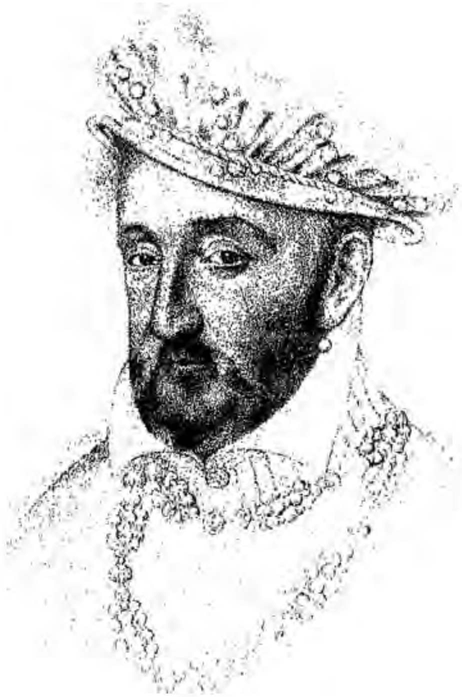


Fig. 4.16. King Henry II of Orleans. Probably one of the later Western European images of the Russian-Horde Czar-Khan Ivan III the Terrible. Taken from [659], p. 100.

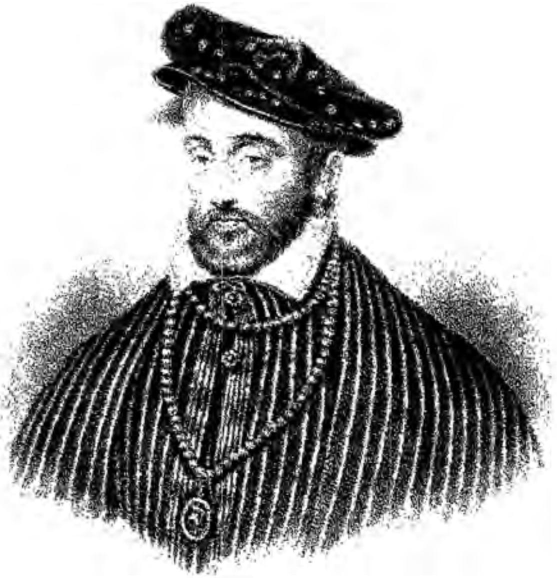


Fig. 4.16a. Henry II of Orleans. Probably a late Western European depiction of the Russian-Horde Czar-Khan Ivan III the Terrible. Taken from [407:1], p. 45.

ably for "Christ." Four other crescents are depicted on the king's shoulder, where modern military shoulder straps are attached. Having thoroughly forgotten the old history of the XVI century, later Western European artists tried to already present the Czar-Khan Ivan III = IV the Terrible "in Western manner." Nevertheless, the Ottoman = Ataman crescents were drawn carefully, still respectfully and fearfully by inertia.

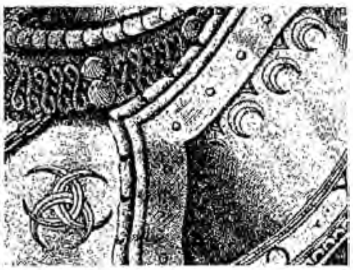


Fig. 4.17. Seven Ottoman = Ataman crescents in the portrait of Henry II. As we understand, their presence is more than natural and necessary. Since, in fact, the Czar-Khan of the "Mongol" Empire is depicted here—Ivan III = IV the Terrible. Taken from [304], v. 3, p. 155.

Let us note one more fact, well explained by our reconstruction. It turns out that the courtiers called Diane de Poitier *Helen the Beautiful* ([659], p. 117). Here we come across direct evidence that the original, the prototype of "Diane de Poitier," was *Elena* of Wallachia, daughter-in-law of Ivan III ~ IV. Later, Western European historians forgot about this circumstance and began to interpret the name Helen in relation to Diane de Poitier as a kind of allegory or a mythological parallel ([659], p. 117).

Historians write about the situation of Catherine de Medici as follows: "Satisfied with the crumbs from the master's table of her rival, Catherine became a silent witness to her husband's romance, which acquired a *completely official character* during the reign of Henry II. ... Henry II confessed to his correspondent that his mad love for Diane did not fade away all his life. The Icing's mistress skillfully played the part of a mature and experienced woman succumbed to the temptation of ardent love.... It is no wonder that foreign ambassadors complained in their dispatches that they cannot get an audience with the

French sovereign, because he spends a third of the day with his mistress. Depicting an idyllic picture of the relationship between Henry and Diane, they did not skimp on colors" ([659], p. 117).

The disgrace of Catherine de Medici became global. *"All state affairs were decided with the consent of Diane de Poitiers.* She demanded that the constable of Montmorency [probably a reflection of biblical Haman.—*Auth.]* report to the king in her presence.... Created by the famous masters de l'Orme, Primaticcio and Goujon, the image of the eternally young and de- sirable mistress of the king haunted the inhabitants of the palace in the form of the initials of Diane and Henry II. Symbols in the form of the initials of Diane and Henry II crowned the arches in the parks. Not a single fête could do without her. The cult of Diane de Poitiers was served by her magnificent palaces" ([659], p. 118).

And further: "Diane de Poitiers was destined to play an exceptional role in the fate of Catherine de Medici. Tall and strong, she stood out for her stature. From her, the artists painted Diana—the Roman goddess of the hunt and the moon. She shocked languid young ladies, her peers, with riding habits, unusual for court ladies, and with her playing *bat-and-ballgames"* ([659], pp. 69-70). And further: "She was often portrayed naked, like a goddess of the Renaissance" ([659], p. 80).

And also: *"The kings mistress, Diane de Poitiers,* who demonstrated sanctimonious piety, found merry holidays sinful.... One of the main reasons of *Catherine de Medici's removal from active life* was for the favorite the queen's motherhood" ([659], p. 115).

Some later authors accused Diane de Poitiers of using-*witchcraft* for various purposes, including to attract young men ([659], p. 92).

Such a characteristic Western European humiliation of "Diana-Elena" probably echoes the fact that Elena of Wallachia = Esther was accused of heresy, divination by the stars and passion for astrology (see details in CHRON6, Chapter 7).

"Diane's father, Jean de Poitiers, got involved in *a criminal adventure and shared the shame of betrayal"* ([659], p. 71-72). It is probably a Western European echo of the accusations made in the metropolis of Russia-Horde against the mentor of the biblical Esther, called Mordecai (q.v. in CHRON6, Chapter 7).

Thus, we get the opportunity to discern additional nuances in the portrait of Esther = Elena of Wallachia that have come down to us in the Western European chronicles.

11a. SOPHIA-MARIA PALAIOLOGOS. *Death of Ivan the Young, son of Ivan III = IV the Terrible, "because of a woman."*

Regarding the death of Ivan the Young, see CHRON6, Chapter 7. According to our results, this event is a reflection of the death of the son of Ivan IV "the Terrible." Allegedly, the Czar killed his son with a staff blow to the temple. Apparently, this death is a consequence of the conflict between father and son because the daughter-in-law "passed" from son to father.

■ life. CATHERINE-MARIA DE MEDICI. *Death of Francis, brother of Henry of Orleans, "because of a woman."*

Francis, Henry's brother, died *suddenly.* Allegedly, he "died of pleurisy." He got hot while playing *lapta* (bat-and-ball game), drank cold water, and got a severe cold in his throat. This misfortune gave rise to many rumors about the allegedly violent death and *Catherine of Medici's involvement in it. Catherine was charged with premeditated murder.* After the death of the dauphin Francis, a trial took place, on which, without grounds, they accused of *poisoning the prince* the Italian Count Sebastiano de Montecuccoli, who brought him a glass of water. The Count was sentenced to death" ([659], p. 84-85).

12a. SOPHIA-MARIA PALAIOLOGOS. *Elena of Wallachia's involvement in the heresy, magic, and astrology.* (See CHRON6, Chapter 7, for details.)

■ 12fe. CATHERINE-MARIA DE MEDICI. *Addiction to astrology.*

Apparently, the Western European chroniclers were confused in the description of the events at the Khan's court in the distant metropolis of the Russian-Horde Empire. In particular, they were confused in the description of the two main heroines of that era—Sophia Palaiologos and Elena of Wallachia = Esther. We have already said that Diane of Poitiers, that is, Esther, was accused of witchcraft. Probably, some of these accusations were transferred to Catherine de Medici, who was next to her. In any case, the latter was credited with a passion for astrology. They began to write like this: "Catherine brought to the royal house the passion for *astrology and magic,* striking with deep knowledge in these areas" ([659], p. 87). In addition, it is reported that Catherine de Medici "gathered at the court all the cream of European art. She was also fond of astrology. It was Catherine who had *invited to the court the famous Nostradamus,* who, according to a legend, predicted the accidental death of the king" ([764], p. 64).

Figure 4.18 shows the talisman of Catherine de Medici. For comparison, fig. 4.19 shows the preserved seal of Sophia Vitovtovna, the wife of Vasily I. She is considered the grandmother of Ivan III. The similarity of the seals is striking. Both depict nude figures "in the antique spirit." Unfortunately, we did not find the seal of Sophia Palaiologos. In the fundamental work *The Russian Seals* by N. A. Soboleva ([794]), describing the seals of the XIV—early XVI centuries, the seal of Sophia Palaiologos is not mentioned.

As we now understand, based on our reconstruction, the passion for astrology and magic was mainly characteristic of Esther = Elena of Wallachia. The annals report nothing of the kind about Sophia Palaiologos. But since their fates were inextricably intertwined in the dynastic history of Russia-Horde, Western European chroniclers, not being versed in the intricacies of the intrigues at the distant Horde court, could sometimes attribute the qualities of one woman in power to another, her rival. In any case, being engaged in astrology at that turning point in history was quite unequivocally noted both in the Russian-Horde annals and the French ones. Also, in the Bible, the choice of the significant name *Aster = Star* for Esther was scarcely accidental.

13tz. SOPHIA-MARIA PALAIOLOGOS. *A stranger.*

As we have already noted, Sophia Palaiologos arrived in Russia from Italy and is considered a *stranger.* Her rival, Elena of Wallachia = the biblical Esther, is also a *stranger* (arrived from Moldova).

■ 13b. CATHERINE-MARIA DE MEDICI. *A stranger.*

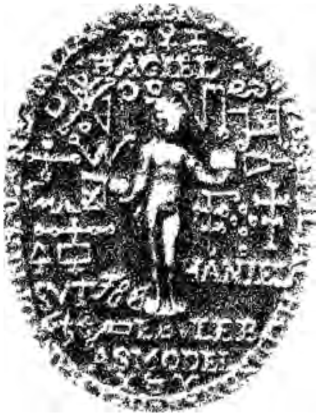


Fig. 4.18, Talisman of Catherine de Medici. Taken from [659], p. 182.

Catherine arrived in France from Italy, so also was a foreigner. In her biographies, the position of an "eternal *stranger* at the French court" is constantly emphasized ([659], p. 29). As regards Diane de Poitiers, the rival of Catherine de Medici, it is only reported that "as the heiress of the family of the Counts of Auvergne, she was the cousin of Catherine" ([659], p. 69-70).

3.

THE DEATH OF HENRY II IS A REFLECTION OF THE DEATH OF CZAR-KHAN VASILY III I.E., THE BIBLICAL KING AHAB. THE BIBLICAL PROPHET MICAIAH IS THE SEER MICHEL DE NOSTREDAME (NOSTRADAMUS)

14a. SOPHIA-MARIA PALAIOLOGOS. *Strange death of the biblical king Ahab = Vasily III.*

Following the parallelism and moving along the axis of time, we have come in the Russian-Horde history to the era of Vasily III, and in the French history to the time of the death of King Henry II (q.v. in fig. 4.3). Therefore, we can expect that some bright facts from the "biography" of Vasily III will now appear on the pages of the French chronicles.

In Chapter 3, we presented a fundamental parallelism between the Habsburg Empire and the Russian-Horde Empire of the XIV-XVI centuries. Along the way, it turned out that Czar-Khan Vasily III was reflected on the pages of the Bible as king Ahab. The death of Vasily III is described in the Old Testament as the death of king Ahab during a somewhat strange, as if unreal, "battle." The Bible says, "A certain man drew a bow *at random,* and struck the king of Israel *between the joints of his armor"* (1 Kings 22:34). As a result, king Ahab dies (1 Kings 22:35). The strangeness of the battle is that the "battle" took place, according to the Bible, *only with the king of Israel,* "the king of Syria had commanded the thirty-two captains of his chariots, saying, 'Fight with no one small or great, but only with the king of Israel'" (1 Kings 22:31).

■ 14b. CATHERINE-MARIA DE MEDICI. Strange death of King Henry II.

According to the Western European chroniclers, the events unfolded as follows. On June 30,1559, *a. joust- ing tournament* took place, in which King Henry II, i.e., Khan-King II, took part. It becomes clear why the Bible emphasized the fact that in the "battle" it was needed to fight *only the king of Israel.* In a jousting tournament, each participant has only one opponent. However, as we showed in Chapter 3, this biblical story is a reflection of the death of Vasily III, who was accidentally mortally wounded while hunting. The French chroniclers had presented this drama as an accident at a "jousting tournament." Both the *royal hunt* and *the jousting tournament,* of course, are festively arranged competitions, and in this sense they have much in common. So, they could be confused unintentionally. But let us note that both the French chronicles and the Old Testament books 1-2 Kings had been written or edited in the same period. This explains how *the jousting tournament* of Ahab = Henry II, i.e. Khan-King II, instead of the *royal hunt* of Vasily III, could mistakenly appear both in the Bible and in the French chronicles.

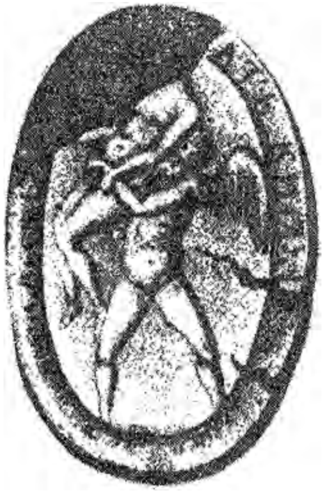


Fig. 4.19. Old seal of Sofia Vitovlovna, depicting "the abduction of a goddess." Two nude figures, male and female. Taken from [794], seal 21. the description is on p. 150.

The French version is as follows. "In the summer of 1559, the French court solemnly celebrated the conclusion of peace with Spain and the end of 65 years of Italian wars. Fate was pleased to overshadow this holiday. On the third day of the tournament, June 30, 1559, Henry II took part in the jousting. In the roar of delight, barely audible was the *alarming voice* of Catherine de Medici, the King's wife, calling for an end to the competition. The excited rivals, however, did not hear this call. Henry II was happy, he longed for victory. Flaunting his endurance, he was looking for a new partner.... His choice fell on the Count Gabriel de Montgomery, captain of the Scottish Guard. The rivals were equal in strength and dexterity. Spears were broken three times in the duels. With fragments of spears in their hands, they began to turn their horses in close proximity to each other, and Montgomery *accidentally hit the king with the sharp end of his broken spear. The broken spear hit the slot of the helmet, pierced it, and knocked the rider out of the saddle.* The squires managed to catch the falling king before he touched the ground. Wounded, he was taken to the Tournelles Palace. Having examined the wound, the court physicians found that the left eye was hit and took all necessary measures, but the Icing's condition incessantly worsened. The king was dying.... The death of Henry II was announced two days after it had occurred, on July 10, 1559" ([659], p. 7-10).

For an old image of the described event, see fig. 4.20 and 4.21.

The French story, as a whole, fits well with the biblical narrative. Here and there, the cause of the death of the king is a rarest accident. It is specially emphasized in both versions. The unexpected wounding of the king through the slot "between the joints of his armor," according to the Bible, and his accidental wounding through the slot of the helmet in French history. These are reflections of the same mediaeval event that struck contemporaries. Namely, the accidental and mortal wounding of the Russian Czar-Khan Vasily III on the hunt.

15a. SOPHIA-MARIA PALAIOLOGOS. *The death of Vasily III is predicted by a sign. The biblical prophet Micaiah warns king Ahab about the danger.*

In Russian history, the death of Vasily III was foreshadowed by a *strange heavenly sign.* Karamzin retells the old Russian chronicles in this way. *"A strange heavenly sign, yet on August 24, foretold the death of Vasily;* by the first hour in the afternoon, the solar circle looked as if cut off at the top; little by little it darkened in the clear sky, and *many people, horrified by this, expected some great state change"* ([362], v. 6, column 99).

Before the death of Vasily III, beside him was his beloved monk called Missail ([362], v. 6, column 103). It is reported that when Vasily felt really bad, "it was decided to summon from Moscow the *very revered monk Missail Sukin"* ([578], v. 2, p. 338).

Thus, the death of Vasily III was preceded by a

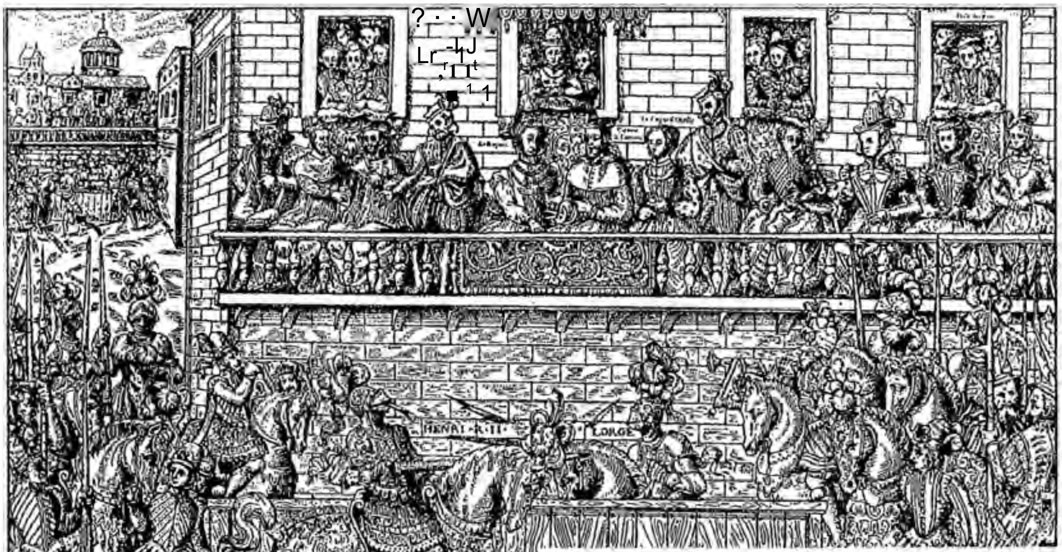


Fig. 4.20. "The death of King Henry II at the knightly tournament that took place on July 1,1559, in the suburb of St. Antoine, near the Bastille, on the wedding day of his daughter Elizabeth and his sister Margaret. The engraving depicts the tragic moment of the death of the king.... The engraving was made in 1570" ([264], book 2, p. 217; see also: [264], book 1, p. XXV).

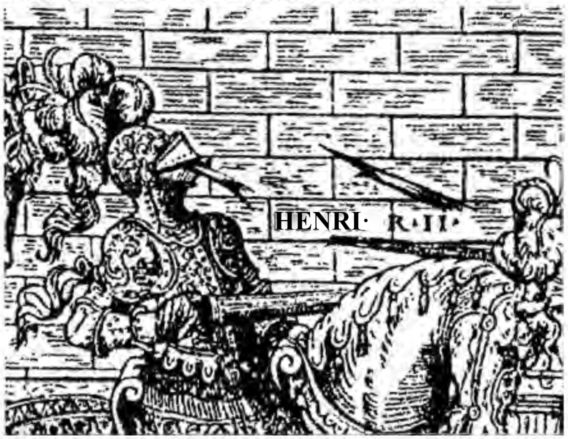


Fig. 4.21. A fragment of a spear hits Henry II "between the joints of his armor," as the Old Testament says about it (see above). Taken from [264], v. 2, p. 217.

"strange sign," and next to the dying Czar was a certain monk, *Missail.*

What does the Old Testament say about this? Before the fatal "battle," the biblical Icing Ahab was warned of the danger by the prophet Micaiah. The Bible devotes quite a lot of space to the prophecy of Micaiah, namely more than 20 verses (1 Kings 22:7-28). The prophet Micaiah directly predicts the death of king Ahab. However, king Ahab *neglects* the prophecy. "The king of Israel answered Jehoshaphat, "There is still one prophet through whom we can inquire of the Lord, but I hate him because *he never prophesies anything good about me, but always bad. He is Micaiah son of Imlah.'*... The king said to him [Micaiah.—*Auth.],* 'How many times must I make you swear to tell me nothing but the truth in the name of the Lord?' Then Micaiah answered, "I *saw all Israel scattered on the hills like sheep without a shepherd,* and the Lord said, *'These people have no master.* Let each one go home in peace?" The king of Israel said to Jehoshaphat, 'Didn't I tell you that *he never prophesies anything good about me, but only bad?...* The Icing of Israel then ordered, 'Take Micaiah and send him back to Amon the ruler of the city and to Joash the king's son and say, 'This is what the Icing says: Put this fellow in prison ... until I return safely' " (1 Kings 22:8,22:16-18, 22:26-27).

The same scene of the unkind prophecy of Micaiah in slightly different words is repeated in the biblical book 2 Chronicles. The following is added: "Micaiah continued, 'Therefore hear the word of the Lord: ... "Who will entice *Ahab king of Israel* into attacking Ramoth Gilead and going to his death there?" ... 'The Lord has *decreed disaster for you* [i.e., for king Ahab.~*Auth]*^{n} (2 Chronicles 18:18-19, 18:22).

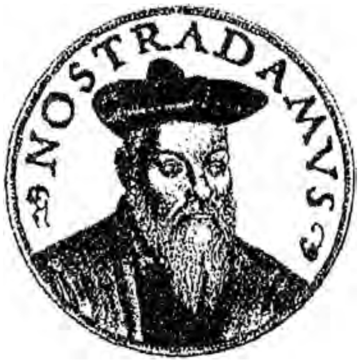


Fig. 4.22. An old portrait of Nostradamus. That is, as we now understand, the Old Testament prophet Micaiah, or Micah. Taken from [935], title page.

The dark prophecy of Micaiah comes true. King Ahab dies from an accidental hit. And the Old Testament, it turns out, includes a whole story of the *prophet Micaiah.* It is one of the so-called minor Bible prophecies. Having correctly predicted the imminent death of king Ahab, the prophet Micaiah became *a famous* forecaster.

In what form was the whole described story reflected in the French annals?

■ 15*b*. CATHERINE-MARIA DE MEDICI. *Famous seer Michel deNostredame (Nostradamus) predicts the death of Henry II.*

French chroniclers report a vivid episode. *"With the death of the king, one of the prophecies of Nostradamus came true.* In 1558, Nostradamus, then a novice astrologer, better known as a physician, published the second part of his *Prophecies,* in which he included a message to the king revealing his method of work. His work was ignored then, and Henry II, who did not understanding the allegory, did not react to the message in anyway. *The fatal day for the king was the beginning of the popularity of Nostradamus as an astrologer.* He was invited to the court, and *The Prophecies* became one of the most widely read works" ([659], p. 10-11). However, an old portrait of Nostradamus, shown in fig. 4.22, is most probably rather conditional.

The prophecy of Nostradamus on the death of King Henry II is often cited in literature. We will cite it too, bearing in mind that the text that we have today was written or edited much later.

"The young lion will overcome the older one, on the battlefield *in a strange combat;* he will *pierce his eye through a golden cage;* two wounds become one, and he dies a cruel death" ([764], p. 64).

In [659], p. 10, the prophecy of Nostradamus is given in the following form: "The young lion defeated the old one on the battlefield in a single duel; he gouged out his eyes in a golden cage."

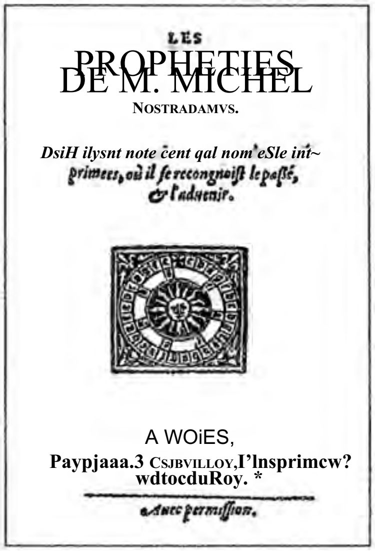
Just as in the biblical story of the prophet Micaiah, so in the French chronicles, the king's death is predicted by a seer named *Michael.* The real name of Nostradamus was *Michel* de Nostredame ([797], p. 899). In Russian history, near the dying Vasily III sat a highly revered monk named *Missail* ([578], book 2, p. 338).

One more interesting circumstance should be noted. The Bible mentions two prophets with almost identical names—Micaiah and Micah. It is said that they lived in different epochs and were, in fact, two different persons. But if we suppose that the authors or editors of the biblical texts placed two copies of the same prophet in two different epochs (which, as we already understand, is less incredible than it might seem), then some very curious hypotheses arise.

The full name of the prophet Micah, given in the book attributed to him, is *Micah the Morasthite* (Micah 1:1). The backbone of the consonants in the name *Morasthite* is MRST. Taking into account the usual transition of M to N, it could also be read as NRST, or NSTR, which, with the addition of vowels, gives *Nostradamus.* The biblical *Morasthite* and *Nostradamus* may be two variants of the same name. And in both cases, the first name is derived from the name Michael—*Micah, Michel.*

Thus, Nostradamus, who allegedly lived in 1503-1566, is reflected in the Old Testament. It turns out that *Michel de Nostredame* is described in the Bible as the prophet Micah, or Micaiah, you chose. The *Encyclopedic Dictionary* says about Nostradamus: "Michel de Nostredame (usually Latinized as Nostradamus, 1503-1566), a French astrologer and physician of Charles IX" ([797], p. 899).

The Old Testament speaks of the prophets Micah and Micaiah very respectfully. They are featured in the Book of Judges, 1 Chronicles (Micah), as well as in 1 Kings and 2 Chronicles (Micaiah). This allows to conelude that the listed biblical books were written or finally edited not earlier than the second half of the XVI century. Figure 4.23 shows the title page of the alleged 1555 edition of the first three so-called *"Centuries"* of Michel Nostradamus. The title, *"THE PROPHECIES OF M. MICHEL NOSTRADAMUS,"* is printed in such a way that it reads, *"Prophecies of Michel."* and *"Nostradamus"* is added in smaller letters. As if it was intended to read as *"Prophecies of Micah*." Probably, the seer was at one time better known under the first name only. Similarly, in the Bible, we see a book called "Book of *Micah."*



LES
PROPHETIES
DE M. MICHEL
NOSTRADAMVS.

DsiH ilysnt note cent qal nom eSle int~
primees, où il se recongnoist le passé,
& l'aduenir.

A WOiES,
Paypjaaa.3 CSJBVILLOY,I'lnsprimcw?
wdtocduRoy. *
Auec permission.

Fig. 4.23. Title page of the edition of the first three "Centuries" of Nostradamus. Facsimile of the 1555 edition. Taken from [299], p. 34.

The name Nostradamus was most likely a secondary nickname. It could have been assigned to the biblical prophet later. By the way, today, it is believed that the name Nostredame ([797], p. 899) means "the Mother of God." Like, for example, the name of the famous cathedral in Paris—Notre-Dame de Paris. But in the XVI century, the reference to "the Mother of God" in the name of an astrologer and/or a seer would sound rather strange. So, it is unlikely that Michel, or Micah, blasphemously used the name meaning "Mother of God" in his lifetime. Most likely, the name Nostradamus was added much later, indicating the city or village he had come from—e.g., Micah from Nostredame.

Apparently, the biblical Book of Micah features the oldest of survived prophecies of Michel Nostradamus. Other prophecies attributed to him and the prophet Micah have most likely been written or edited later, in the XVII-XVIII century.

It is worth paying attention to the fact that many sections of the books of Micah-Nostradamus are called "Chronologies," which he himself defined as "the time intervals of our ancestors" ([299], p. 19-20). Nostradamus paid much attention to the chronology, which will later be called biblical. That is, he placed on the axis of time some events described in the first books of the Bible, apparently still in the making in that era. He was in close contact with Julius Caesar Scaliger, at whose invitation he moved to the city of Agen ([935], p. 11; [299], p. 26). So, the entire chronological activity of Micah-Nostradamus most likely reflects the first stage in the formation of the Reformist chronology, completed by Joseph Scaliger and Dionysius Petavius in the XVII century.

The prophecy of Micah = Michel Nostradamus, included in the Old Testament, was written no earlier than the late XVI century. Most likely, even in the XVII century. The fact is that it already speaks quite frankly about the uprising-mutiny against the Em- pire of Assur (Ahsur). That is, according to our results, about the Western European rebellion of the Reformation against the power of Russia-Horde. At the same time, on the pages of Micahs prophecy, the theme of fear of the retribution of Assur = Russia resounds loudly. "When the Assyrian shall come into our land, and when he shall tread in our palaces, then shall we raise against him seven shepherds, and eight principal men. And they shall waste the land of Assyria with the sword, and the land of Nimrod in the entrances thereof; *thus shall he deliver us from the Assyrian"* (Micah 5:5-6).

16a. BIBLICAL PROPHET MICAIAH. *Micaiah's disgrace and imprisonment because of an unkind prophecy to king Ahab.*

Prophet Micaiah predicts evil to king Ahab This causes the king's anger and indignation at his entourage. "And the king of Israel said to Jehoshaphat, Did I not tell thee that he would not prophesy good unto me, but evil?... Then Zedekiah the son of Chenaanah [son of *Khan.—Auth.]* came near, *and smote Micaiah upon the cheek....* Then the king of Israel said, *Take ye Micaiah,* and carry him back to Amon the governor of the city, and to Joash the king's son; and say, Thus saith the king, put *this fellow in the prison, and feed him with bread of affliction and with water of affliction,* until I return in peace" (2 Chronicles 18:17,18:23,18:25-26).

■ *16b.* SEER NOSTRADAMUS. *Nostradamus's disgrace and attacks on him because of an evil prophecy to Henry II.*

Practically the same is reported to have happened to Nostradamus when he predicted the imminent death of Henry II. "By 1556, *The Prophecies* caused a flurry of rage at the court [of Henry *II.—Auth.]* As soon as the queen Catherine de Medici was shown a quatrain in which her husband, Henry II, was predicted to die during a jousting tournament, *Nostradamus was immediately summoned to Paris.* ... On the night of the king's death, a *crowd of enraged people* gathered in front of the building of the Holy Inquisition in Paris. *Shouts of indignation were heard. The crowd burned the effigy of Nostradamus and demanded to judge the seer.* It is not known how all this would have ended if the king's widow, Catherine de Medici, had not stood up for him" ([935], p. 14).

In our opinion, the stories match perfectly.

4.

THE ST. BARTHOLOMEW'S DAY WAS THE "MONGOL" EMPIRE'S RESPONSE TO THE REBELLION OF THE XVI CENTURY, DESCRIBED IN THE BIBLE AS THE "MASSACRE OF THE PERSIANS" (PURIM)

17a. SOPHIA-MARIA PALAIOLOGOS. *Protestants-Luterans, a.k.a. the "Judaizers" in the Scaligerian version of history of the XV century, organize a conspiracy and temporarily seize the power in the capital. Sanguinary Oprichnina and Purim.*

We have restored the details of this story in CHRON6, Chapter 7. Here, we will only outline the essence of the matter. Elena of Wallachia = Esther, using her influence on the Czar Ivan III = IV the Terrible, brings to power in the capital a sect of Judaizers. So they are named in the version of the events dated to the XV century. The description of the same events, but left in its place in the XVI century, refers to Lutherans-Protestants. Having seized the power, the sect organizes a pogrom in the state. We know it today under the name of *Oprichnina* of the XVI century. In the Old Testament, these events are described as a "massacre of the Persians by the Jews" under the Assyrian king Artaxerxes. It was in honor of this massacre that the Jews established the famous Purim holiday. According to our results, the Assyrian king Artaxerxes is the Russian-Horde Czar-Khan Ivan IV "the Terrible." Let us see how these events are reflected in the French annals.

■ *17b.* CATHERINE-MARIA DE MEDICI. *Huguenot Protestants strive for power in France, organize a conspiracy, and start a rebellion.*

Historian S. L. Pleshkova writes the following. "The political opposition, led by Antoine de Bourbon, used the *Protestant banner in* their struggle. The first prince of the blood received support for his right to regency at a meeting of the *Huguenots.* Huguenots from politics pushed the Huguenots from religion to rebel" ([659], p. 145).

"According to the plan, the *conspirators* were supposed to take the Château d'Amboise, *where the court resided at the time,* and demand from the king to remove objectionable ministers. *But the conspiracy was discovered ...a civil war became inevitable"* ([659], p. 147).

And further: "Both sides [i.e., Catholics and Protestant Huguenots.—*Auth.)* continued to prepare for war. Armed detachments were already operating in Provence, Dauphiné and Guienne. *Huguenots destroyed Catholic temples,* their leaders put forward their de- mands" ([659], p. 149-150).

"The Huguenots *took up arms.* Their leaders and preachers did not doubt the legitimacy of such an *uprising. The first French internecine war* began. A Huguenot fanatic treacherously killed the Duke of Guise" ([304], v. 3, p. 159). As we wrote in CHRON6, Chapter 7, these events are described in the biblical Book of Esther as the massacre of the Persians by the Jews.

"Initiated by the events in Vassy, *battle actions spread all over France.* The army of the Prince of Condé adequately responded to the Catholics. The Prince [i.e., Protestant Huguenots.—*Auth.]* took a number of cities" ([659], p. 175).

"Impressed by the events of those years, Catherine de Medici wrote in one of her letters: "Until now, the *Kingdom of the Goths* could not be compared with the Turks in cruelty. Now, this comparison is admissible" ([659], p. 198). According to modern commentators, under *"Kingdom of the Goths"* Catherine de Medici meant the *French Kingdom* ([659], p. 198). It is, however, not clear why. Could the French queen forget the correct name of her country? In our opinion, if she mentioned the *Kingdom of the Goths,* she meant exactly the *Kingdom*

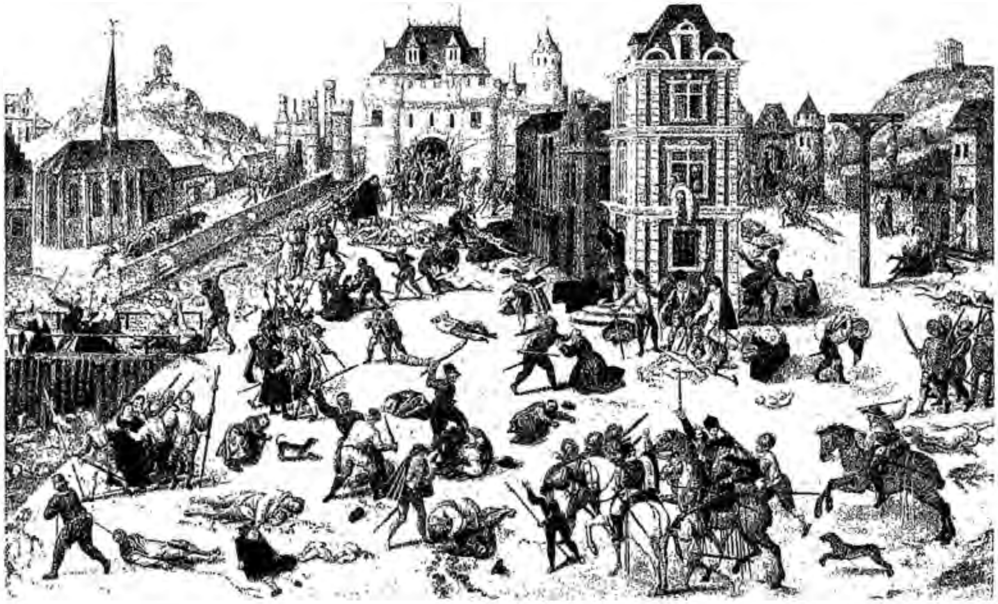


Fig. 4.24. "St. Bartholomew's Day masacre." Painting by Francois Dubois. Cantonal Museum of Fine Arts, Lausanne. Taken from [328], p. 242.

of the Goths. That is, the "Mongol" Great Empire. According to our reconstruction, the best armed forces consisted of the Goths = the Cossacks. In their fight against the Protestants, the Catholic were led by the Guise family. Modern historians write: "Guises were especially intolerant of the Protestants" ([659], p. 145). The word "giz" (or "kaz") was one of the names of the *Cossacks.* See CHRON5 for more details.

Historians also note that "the Guise family was remarkable for its amazing cohesion, which largely contributed to their success" ([659], p. 133).

In the end, the Huguenot Protestants dealt a serious blow. "The leaders of the Huguenot party *went to decisive actions and seized the residence of the Medicis in Monceau, subjecting the royal family to their will.* Some time later, the Queen Mother will call these actions of the Huguenots *rebellion and treason"* ([659], p. 199-200).

"Medici tried to pacify the *Catholics, who were eager for revenge"* ([659], p. 196).

However, "the *high activity of the Huguenots,* the use of various methods of struggle, and, most importantly, their attempts to draw France into war with Spain, forced Medici to change tactics. Balancing between the opposing sides gave way to attack—-Medici *prepared the riposte"* ([659], p. 202-203).

"The Queen Mother was now on the side of the Guises" ([304], v. 3, p. 163).

"It was with barely concealed spite that the inhabitants of Paris endured the presence of so many *heretics* [i.e., Huguenot Protestants.—*Auth.]* within the city walls; it was only needed to loosen the bridle, and the *heretics* were doomed to death" ([304], v. 3, p. 164).

18a. SOPHIA-MARIA PALAIOLOGOS. *The riposte of the defenders of the Empire. Removal of Elena of Wallachia from power, her and her sons imprisonment and death.*

In the version of Russian history dated to the XV century, the Judaizers, taking advantage of the favor of Ivan III = IV, and having seized the power, smashed the party of supporters of Sophia Palaiologos and her son Vasily. Many of Sophias supporters were executed. She had to flee to a monastery on the Lake Beloye (White).

Some time after, Ivan III = IV the Terrible repents of his error, pardons Sophia Palaiologos, and appoints her son Vasily as his successor. Alexander Nechvolodov writes: "However, the triumph of Elena [of Wallachia.—*Auth.]* and Dmitry [her son.—*Auth.]* did not last long.

As it turned out, Elena was an *ardent follower of the heresy of the Judaizers,* so he [Ivan III the Terrible.— *Auth.]* has put them in *disgrace* [herself and her son Dmitry.— *Auth.], ordered them to be taken into custody,* and forbade to commemorate them in the litanies" ([578], v. 2, p. 165).

Elena of Wallachia = Esther and her son Dmitry were sent to jail, and Elena died there. Karamzin reports: "In the Arkhangel chronicle, p.174: "He threw his grandson into the casemate and put him in iron chains.'... In the old Synodal Chronicle, No. 174, sheet 519, on the reverse side: "For some transgression, he expelled them from his eyes and imprisoned them in a fortress for life imprisonment' " ([362], comment 536 to v. 6, columns 72-73). Many supporters of Elena of Wallachia = Esther were executed.

The biblical Book of Esther breaks off its story at a time when Esther and her companions are still in power. Further events related to Esther are not reflected in the Bible at all.

■ 181?. CATHERINE-MARIA DE MEDICI. *The riposte of the Catholics Guises and Catherine de Medici. The destruction of the Protestant Huguenots. The St. Bartholomew's Day.*

In 1572, Catherine de Medici managed to mobilize enough forces of her supporters and gave the order to defeat the Huguenot Protestants. On the night of August 24, the Day of St. Bartholomew, Medici ordered the operation to begin. Between 2 and 4 o'clock in the morning, a bell rang from the bell tower of Saint-Germain, to which all the churches of Paris began to echo.... By noon, the number of killed was two thousand. In Meaux (Picardy), 200 Huguenots were killed in a single day; in Orleans, 500 in three days; in Troyes and Rouen, all the Huguenots who were at that time in the local prisons were executed.... The outcast Huguenots, especially in the southern provinces, where they numerically prevailed, paid the same cruelty to the Catholics. That was truly *a war of all against all"* ([659], p. 221-222). For old pictures of the St. Bartholomew"s Day, see fig. 4.24 and 4.25.

"Saint Bartholomews' Day brought Catherine de Medici fame as a defender of Catholicism. *Parisians declared her the Mother of the Kingdom.* Pope Gregory XIII sent Cardinal Orsini to France, not without

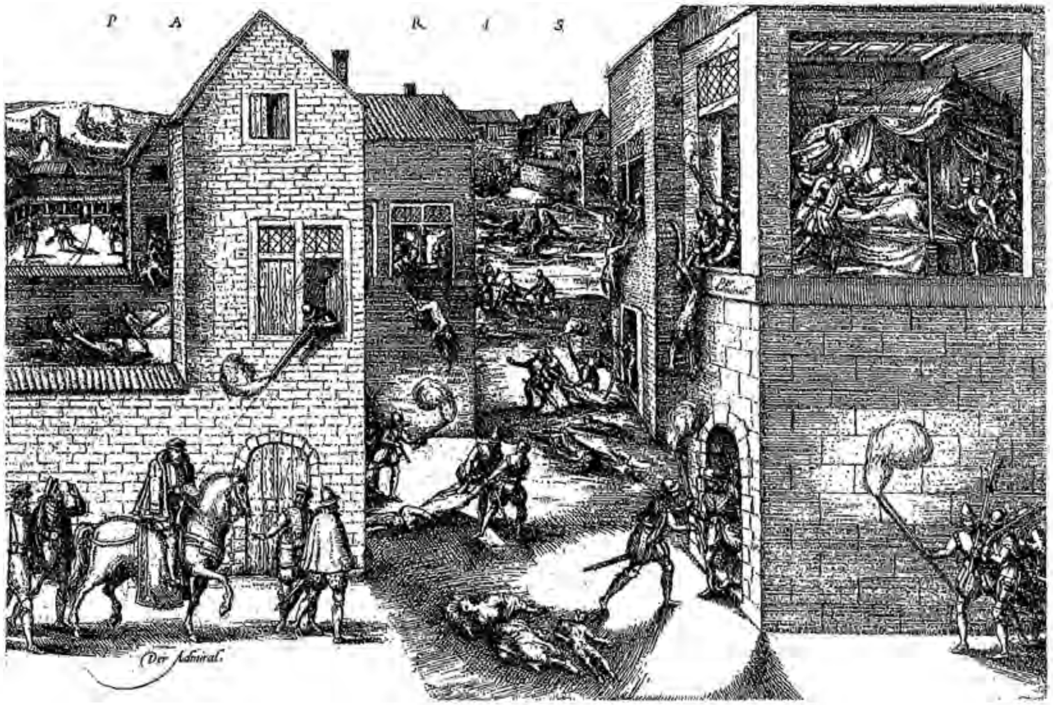


Fig. 4.25. "The St. Bartholomew's Day massacre." Engaving by Franz Hohenberg (circa 1572). Taken from [304], v. 3, p. 166.

hope to attract Catherine to the active support of the Catholic Church" ([659], p. 225. We present another image of Catherine de Medici in fig. 4.26.

Many Protestant Huguenots hid in the fortress of La Rochelle ([304], v. 3, p. 167). The very name of La Rochelle comes from the word "Rush," that is, "Rus." The name La Rochelle has preserved the memory of the fact that the main events around the conspiracy of Esther took place in Russia.

The Western European chroniclers, trying to understand the turbulent events in the remote metropolis of the "Mongol" Empire, sometimes confused the opposing sides. It is possible that when editing the biblical Book of Esther, the St. Bartholomew's Day was described as resembling the massacre of the Persians by the Jews. "Thus the Jews defeated all their enemies with the stroke of the sword, with slaughter and destruction, and did what they pleased with those who hated them. And in Shushan the citadel the Jews killed and destroyed five hundred men" (Esther 9:5-6).

19a. Sophia-Maria Palaiologos. *Positive assessment by the Russian Catholic Orthodox Church of the destruction of the heresy of the Judaizers in the XV or XVI century. Negative assessment of the same event by many representatives of the Romanovian historical school.*

As described in detail in Chron6, Chapter 7, the Russian Catholic Orthodox Church negatively reacted to the heresy of the Judaizers and saluted its defeat in the XV or XVI century. On the other hand, within the framework of the Romanovian historical school, there is (still) an opposite point of view, according to which the heresy of the Judaizers was a progressive phenomenon and its defeat was detrimental to the history of Russia. It was repeatedly insisted upon, in particular, by modern historians, Oleg Tvorogov, Dmitry Likhachev, and some others (q.v. in Chron6, Chapter 7).

■ 19fr. Catherine-Maria de Medici. *Positive assessment by the Catholic Church of the defeat of the Protestant Huguenots in the XVI century. Negative assessment of the St. Bartholomew's Day by many Western Euro- pean historians, starting from the XVII-XVIII century.*

The Catholic Church positively assessed the radical action of Catherine de Medici to defeat the Protestant Huguenots in France ([659], p. 225). At the same time, many Western European historians consider the St. Bartholomew's Day an unreasonable atrocity, evidence of the rampant cruelty of Catherine de Medici and the Guises ([659], pp. 3-4). For example, the German historian Oskar Jaeger assessed the events as follows: "According to the fair remark of one of the newest historians, much worse than 'these bloody orgies' was that the 'vicar of Christ,' Pope Gregory XIII, *ordered to sing the solemn (Te Deurri on the occasion of this great victory over heretics by the Church.* Philip II [Spanish king.—-*Auth,)* laughed wickedly when the news of such a successful attack on the Huguenots reached him. In all other countries, even at the courts of the Catholic rulers, this *atrocity* was met with greater or lesser reprobation" ([304], v. 3, p. 165-167). In honor of the victory over the Huguenots, Pope Gregory XIII minted a commemorative medal (q.v. in fig. 4.27). In addition, Gregory XIII ordered on this occasion to "illuminate Rome" ([764], p. 66).

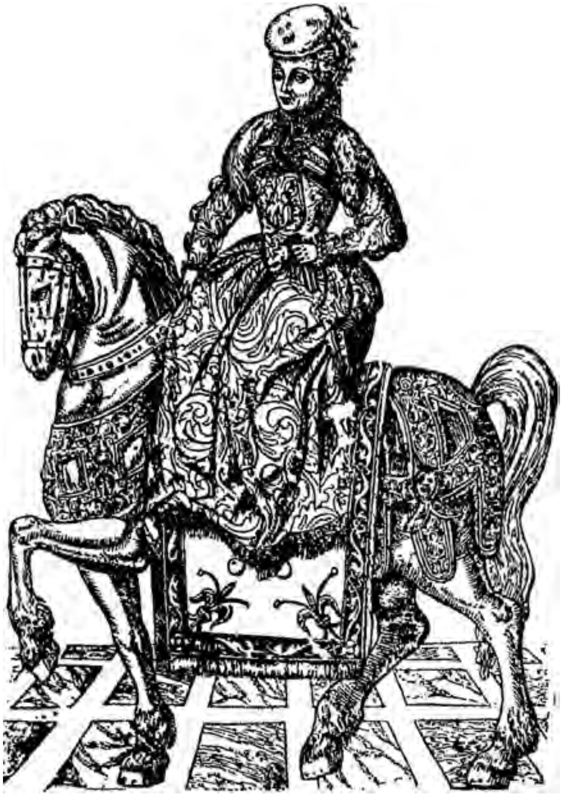


Fig. 4.26. Queen Mother Catherine de Medici. Probably a late French depiction of Sophia Palaiologos. Taken from [659], p. 187.

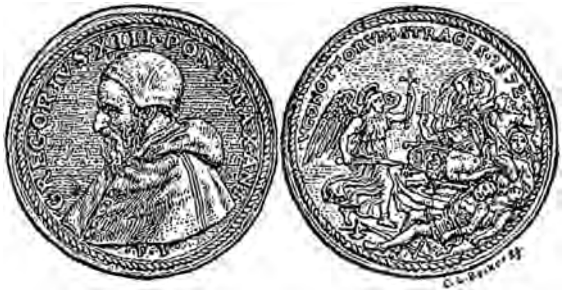


Fig. 4.27. "Medal of Gregory XIII, embossed in the memory of the Saint Bartholomew's Day. In the Berlin Muntz-Cabinet" ([304], v. 3, p. 165).

5.
MARY STUART AS ANOTHER WESTERN EUROPEAN REFLECTION OF ELENA OF WALLACHIA = BIBLICAL ESTHER

Another phantom reflection of the story of Sophia Palaiologos and her rival Elena of Wallachia is the well-known Anglo-French story of the struggle between the *English* Queen Elizabeth, or Elizabeth Tudor (1533—1603), and the Scottish Queen Mary Stuart (1542- 1587). Historians write about these two women: "How many rumors, how many conjectures, how many great works of art this 'couple' gave birth to" ([764], p. 69).

Recall that the name *Scotland* previously spelled as *Scitland,* i.e., *Scythian country.* In the old English chronicles, instead of the word "Scotland," we find *"Scitia"* (q.v. in CHRONS, Chapter 15, and CHRON4, Chapter 18:11). In the XVI century, the modern English islands were part of the "Mongol" = Great Empire. The governors of Russia-Horde and Ottomania-Atamania ruled there. There were no independent kings there yet. So, local chroniclers mainly recorded the dynastic history of the Empire—the life of the Czars-Khans in the distant metropolis of Russia-Horde. We discussed this in detail in CHRON4.

20a. SOPHIA-MARIA PALAIOLOGOS. *Elena of Wallachia is her younger rival.*

Recall that Elena of Wallachia = Esther eventually falls into disgrace. Ivan III = IV the Terrible removes her from power and throws her in jail, where she dies (see above). Returning to the very beginning of the conflict in the family of Ivan III = IV the Terrible, we note that Ivan the Young, the *eldest son* of Ivan III = IV, was married to Elena of Wallachia.

■ *20b.* CATHERINE-MARIA DE MEDICI. *Young Mary Stuart at the court of Catherine de Medici.*

One of the *tender attaches* of Henry II was Jane *Stuart,* Lady Fleming. The thirty-year-old widow, the daughter of the Scottish king, accompanied to France the *young Mary Stuart.* The constable of Montmorency contributed to the *rapprochement of the king with the beautiful Scotswoman"*([659], pp. 119-120). Francis II, the eldest son of Henry II, married Mary Stuart (see their portraits in fig. 4.28). As we have already said, the name *Stuart* is practically identical to the name *Esther.*

Let us note the parallel with the Russian-Horde history. In both cases, the *eldest son* of a ruling sovereign (the son of Ivan III = IV = Henry II) is married to a young "star"—Esther = Aster (from the Greek *"astron"*= "star") or Stuart.

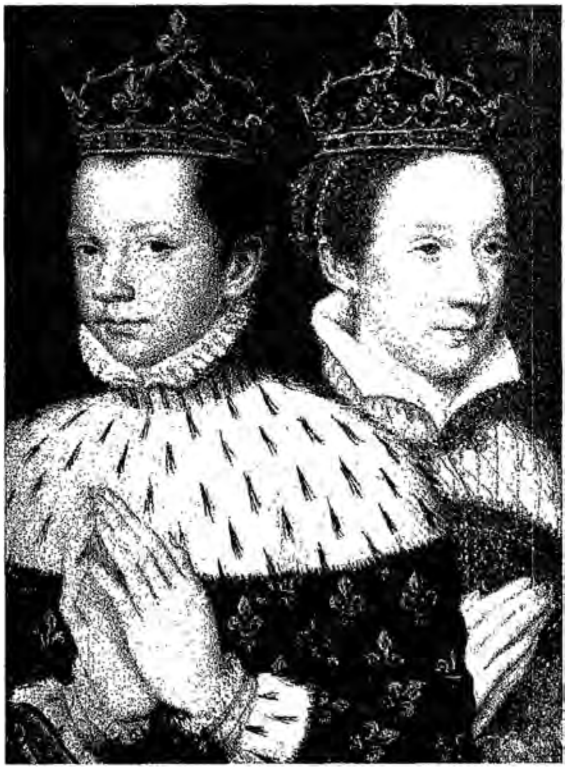


Fig. 4.28. Francis II and Mary Stuart. This is probably a late French depiction of Ivan the Young and Helena of Wallachia = Esther. Taken from [659], p. 130.

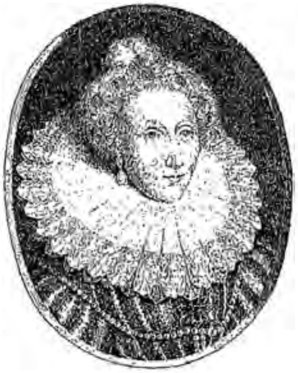


Fig. 4.29. “Queen Elisabeth of England. Based on a very rare Dutch engraving” ([304], v. 3, p. 189). Probably one of the later English portraits of the Russian Empress Sophia Palaiologos (Al-Sophia of the Horde). Taken from [304], v. 3, p. 189.

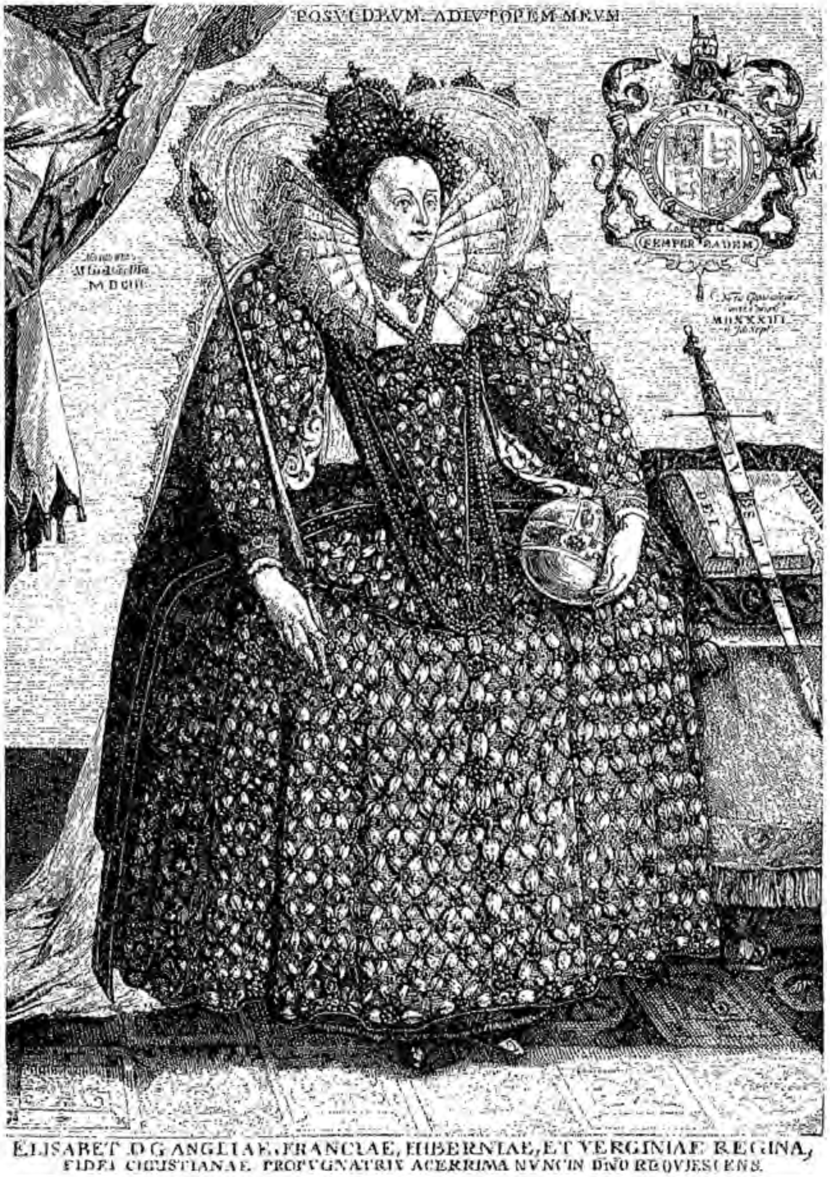

POSVI DEVM ADIVTOREM MEVM
SEMPER EADEM
ELISABET D G ANGLIAE, FRANCIAE, HIBERNIAE, ET VERGINIAE REGINA,
FIDEI CHRISTIANAE PROPVGNATRIX ACERRIMA NVNC IN DNO REQVIESCENS.

Fig. 4.30. “Queen Elisabeth of England, in a large royal outfit. Engraving by Crispin de Passe, after a painting by Isaac Olivier. The inscriptions on the engraving: above—‘God is my helper’; under the coat of arms (except for the French motto inscribed in a circle)—‘Always unchanged’; bottom—“Elisabeth, Queen of England, France, Scotland and Virginia, the most zealous defender of the Christian faith, now resting in Bose’ ” ([304], v. 3, insert between pages 192-193). This is probably a late English portrait of the Russian Khansha -Czarina Sophia Paleologos (Al-Sophia of the Horde).

As in the Russian-Horde history, in its Western European "reflected version,” there is a *struggle between the young daughter-in-law and the Queen Mother.* Historians report: “As a mother, Catherine [Medici.—- *Auth.]* was upset by her son’s early marriage, *anticipating unkind consequences.* She was jealous of Francis for the *young daughter-in-law.* In her turn, Mary Stuart, having become the Queen, did not hide her satisfied vanity and tried to hurt the pride of the Queen Mother” ([659], p. 130-131).

21a. SOPHIA-MARIA PALAIOLOGOS. *Her hard struggle with Elena of Wallachia = Esther.* Recall that Sophia Palaiologos was forced to start a struggle with the young Elena of Wallachia, who attracted Ivan III = IV the Terrible (see above and in CHRON6, Chapter 7).

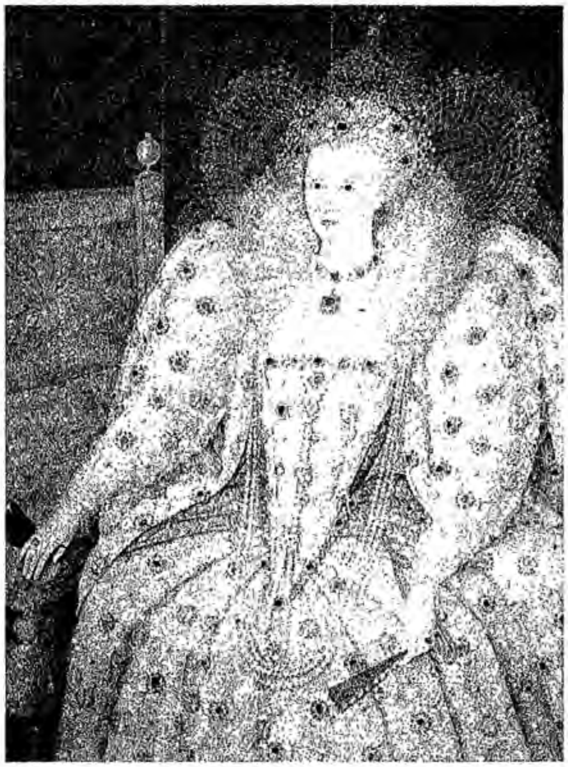


Fig. 4.31. Portrait of Elizabeth Tudor of England. Florence, Pitti Gallery. Probably a late English portrait of the Russian-Horde Empress Sophia Palaiologos. Taken from [328], p. 237.

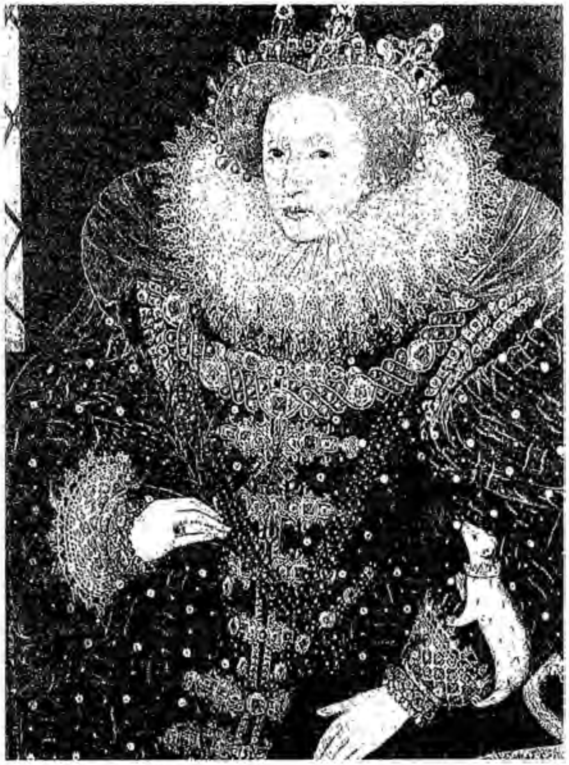
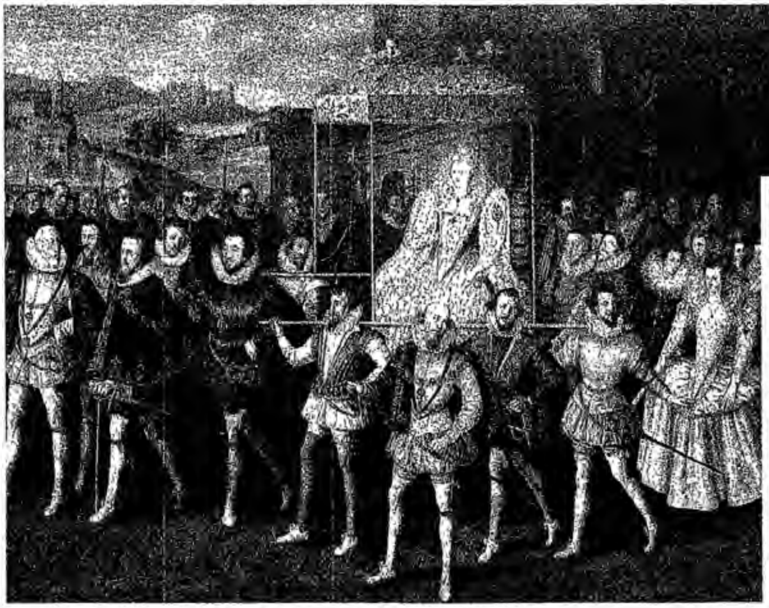


Fig. 4.32. Elizabeth Tudor with an ermine, a symbol of royal power. Probably a later depiction of Khansha Sophia Paleologos. Taken from [167], p. 257. See also [111], p. 143.



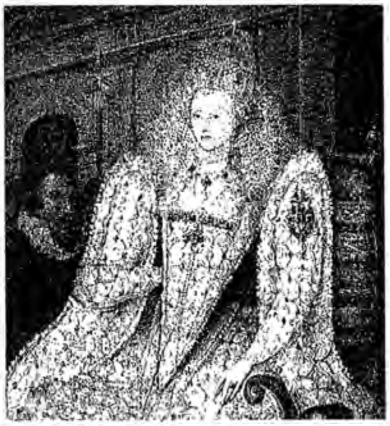


Fig. 4.33–4.34. Solemn appearance of Queen Elizabeth Tudor on the streets of London on the occasion of a high society wedding. From a painting attributed to Robert Peake. Taken from [167], p.263. See also [111], p.144.

■ 21b. ELIZABETH TUDOR. *Furious struggle between Mary Stuart and Elizabeth Tudor.*

In the English history of the XVI century, the phantom reflection of Sophia Palaiologos is probably Elizabeth Tudor (1533-1603), who reigned in 1558-1603. In her name, Elizabeth, can be heard a slightly distorted "Al-Sophia"— the name of Sophia Palaiologos. In addition, the name *Tudor* could come from *T-Orda = T-Horde.* The definite article T often preceded the name to emphasize the significance of a person. A trace of this custom has survived to this day. In English, you cannot simply say "Bible." You have to say *"The* Bible," that is, respectfully, with the definite article. So, it is quite possible that "Elizabeth Tudor of England" means "Great Sophia of Angels." We present old portraits of Elizabeth Tudor in fig. 4.29,4.30, 4.31,4.32,4.33,4.34,4.35,4.36,4.37,4.37a, 4.37b, 4.38.

It is believed that "the Queen made a great impression on Shakespeare. But not only Shakespeare admired Elizabeth, most of her contemporaries admired her. *Elizabeth during her lifetime was adored by all the people"* ([764], p. 68-69).

In brief, the Western European, Anglo-French, story of the struggle between Sophia Palaiologos and Elena of Wallachia, "under the names" of Elizabeth Tudor and Mary Stuart, comes down to the following. It reflects the marriage of Ivan the Young, son of Ivan III = IV the Terrible, to Elena of Wallachia = Esther. Henry II of Orleans marries his son to the young Mary Stuart. "Seven months after the wedding of Mary with the heir Francis II, Mary Stuart's cousin Elizabeth ascended the English throne. However, according to the French court, *Mary was an equally legitimate heiress of the English crown.* With reckless haste, Henry II forced Stuart to take the coat of arms and combine it with the coat of arms of Scotland. *By this act, he started a terrible struggle between Elizabeth and Mary Stuart""* ([764], p. 74).

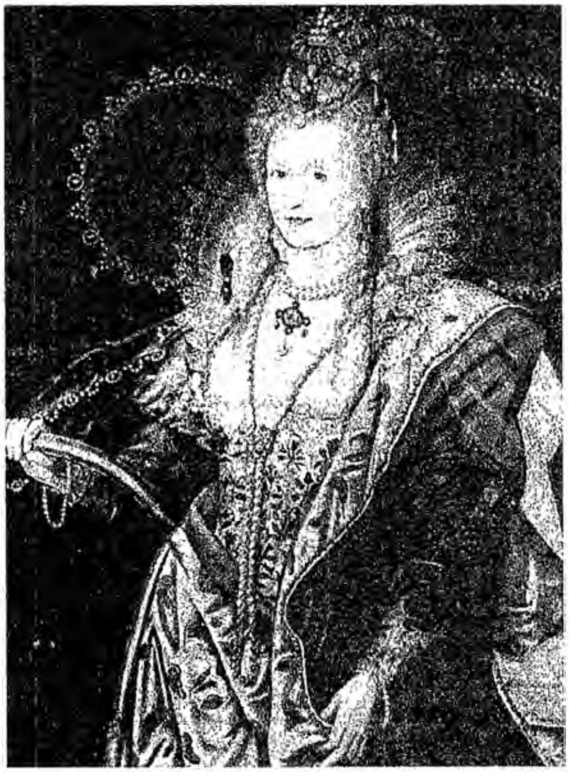


Fig. 4.35. Queen Elizabeth Tudor in fancy dress. Probably, we have before us one of the later English images of Sophia Palaiologos. Taken from [111], p. 148.

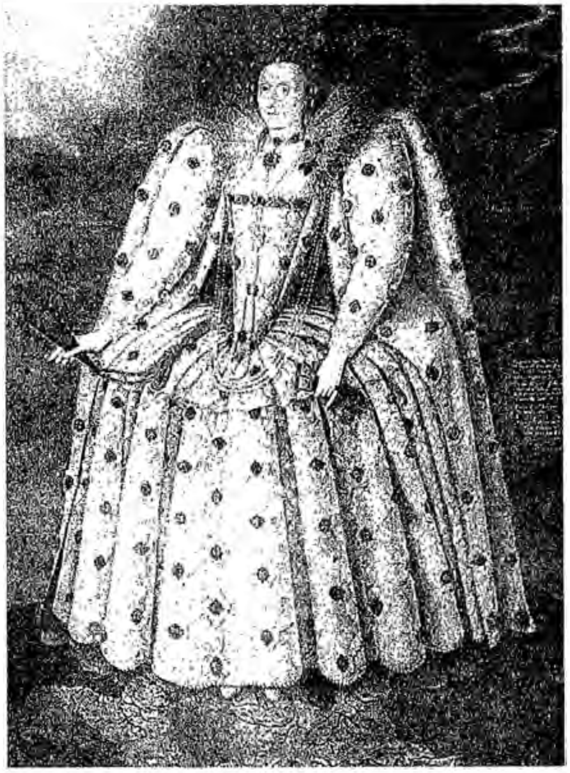
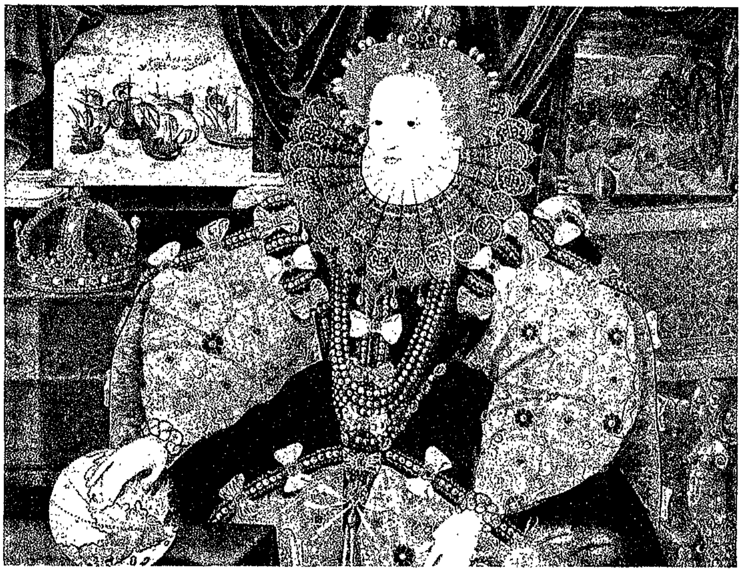


Fig. 4.36. Queen Elizabeth Tudor in 1592, standing on a geographic map. Probably, this is a later image of Sophia Palaioiogos. Taken from [111], p. 130. See also [971], v. 5,p. 499.

Fig. 4.37. "Gower. Elizabeth I. Bedford, Woburn Abbey. Circa 1588. One of the many portraits of the Queen, painted by George Gower (worked between 1570-1596)" ([930], p. 292). Elizabeth holds her hand on a globe. Thus, it was probably emphasized that she was the ruler of the world ("Mongol") Empire. Recall that the Scaligerian-Millerian version of history assures us that not a single portrait of Sophia Palaiologos has survived. As we now understand, this is not the case. Quite a lot of ancient images of Sophia Paleologos have survived. However, today they are called "portraits of Elizabeth Tudor." And they mistakenly consider the ruler of England only. This is wrong. The Russian-Horde Queen Sophia Palaiologos ruled not only England, but the entire "Mongol" = Great Empire. England was just a small part of it. Taken from [930], p. 292.



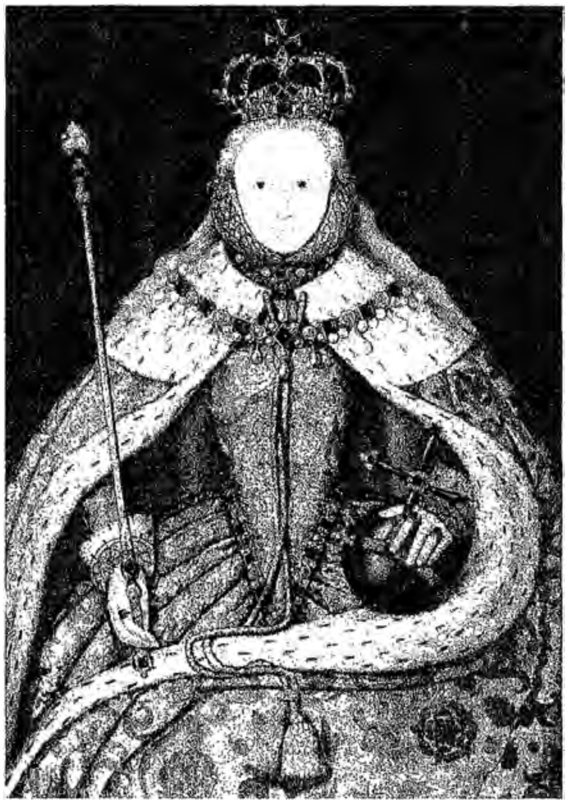


Fig. 4.37a. Queen Elizabeth I Tudor of England (1533-1603). This is probably one of the later English images of Sophia Palaiologos. Taken from [407:1], p. 33.

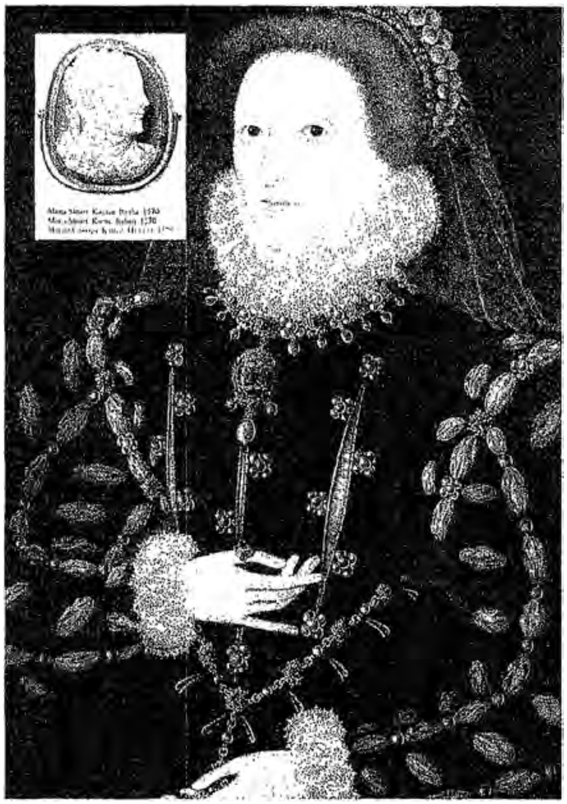


Fig. 4.37b. Ceremonial portrait of Queen Elizabeth I Tudor of England. At the top left, the publishers have placed an Italian cameo depicting Mary Stuart (1570). Taken from [407:1], p. 34.

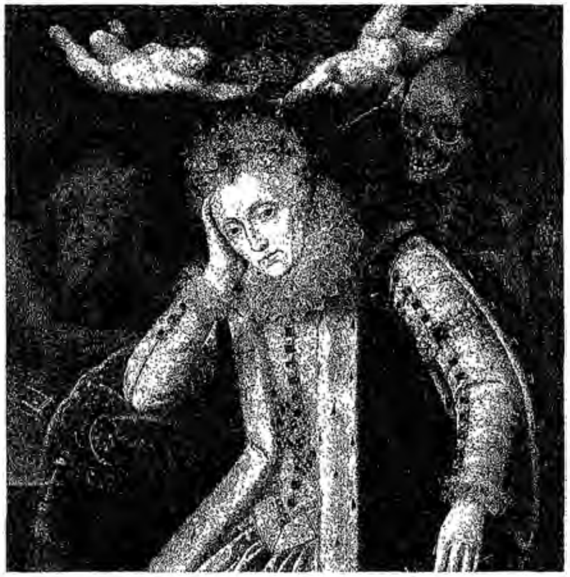


Fig. 4.38. Elizabeth Tudor in old age. Obviously a later moralizing image with symbols of time and death. Taken from [111], p. 151.

The outlined scheme almost exactly reproduces the Russian-Horde "story of Esther" that is already well known to us. Ivan III = IV the Terrible marries his son Ivan the Young to the charming young beauty Elena of Wallachia. Then Ivan the Young suddenly dies. Daughter-in-law Elena "approaches the Czar" and actually becomes the Czarina, displacing Sophia Palaiologos. An irreconcilable struggle begins between Sophia and Elena = Esther. Further, as in Russian-Horde history, the husband of Mary Stuart, Francis II, soon dies. Recall that Ivan the Young dies shortly after his marriage to Elena of Wallachia = Esther.

Old Western European portraits of Mary Stuart = Esther are shown in fig.4.39,4.40,4.41,4.42, and 4.43. It is worth paying attention to an interesting detail. At the top right of the old portrait of Mary Stuart (fig. 4.40), it is written: "STVART D'ESCOSSE." I.e., according to our reconstruction, *"Esther the* Cossadc." Regarding the fact that in French the *Cossacks* were called "les *Écossais"* ("Scots") in the past, see CHRON4, Chapter 18.

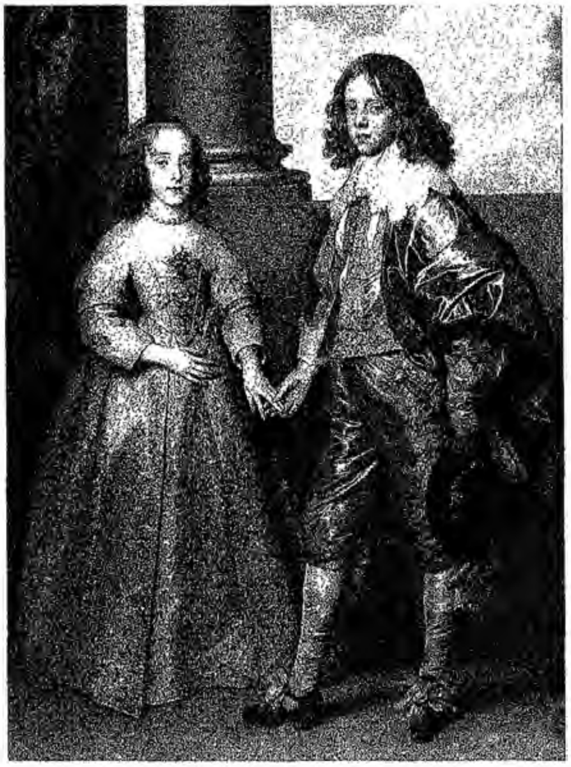


Fig. 4.39. William II, Prince of Orange, and his bride, Mary Stuart. Painting by Anthony van Dyck. Taken from [111], p. 197.

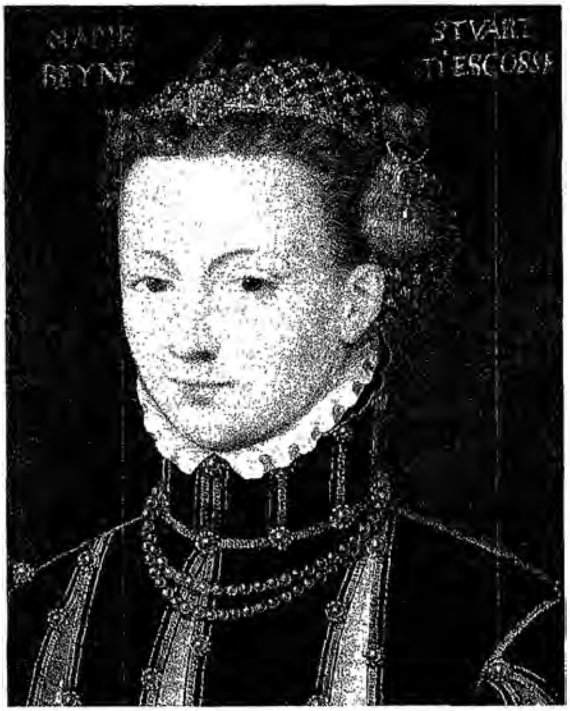


Fig. 4.40. "Mary Stuart in her youth. By Francois Clouet. The original is the property of Prince Czartoryski, in Paris" ([304], v. 3, p. 196). Probably, this is a Western European image of Helen of Wallachia = Esther. Taken from [304], v. 3, p.196.

It is curious that both ancient portraits of Mary Stuart presented in fig. 4.42 and 4.43 are made after the same original, *differing from each other only in details.* It would be interesting to know whether the old original has survived. What inscriptions it has? By the way the names of the artists who painted both portraits (fig. 4.42 and 4.43) are unknown today. Another portrait of Mary Stuart in mourning dress is shown in fig. 4.44.

22a. SOPHIA-MARIA PALAIOLOGOS. *Elena of Wallachia's party loses the fight. She is removed from power and dies in prison.*

As we have already said, Ivan III = IV the Terrible repented of his apostasy from Sophia Palaiologos and his indulgence in the heresy of the Judaizers in the person of Elena of Wallachia ([578], v. 2, pp. 164-165). Elena of Wallachia and her son are thrown in jail, and she dies there(- see above). However, the forces that brought Elena of Wallachia to power eventually succeeded. The Reformation rebellion broke out in the Empire, and in the XVII century, the Empire split.

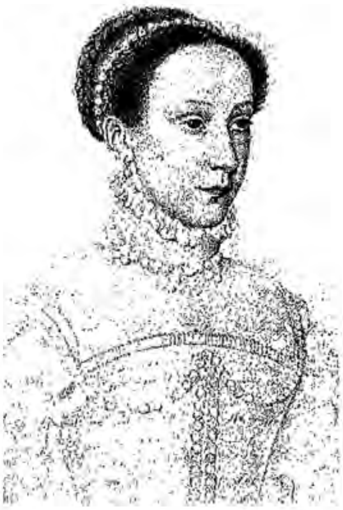


Fig. 4.41. Portrait of Mary Stuart. Probably a late Western European depiction of Elena of Wallachia = Esther. Taken from [764], p. 73.

#226. ELIZABETH OF ENGLAND. *Mary Stuart's party loses. The imprisonment of Mary Stuart and her death.*

The long struggle between Elizabeth Tudor and Mary Stuart ended with the victory of Elizabeth. Mary Stuart was arrested in England and accused of attempting to seize royal

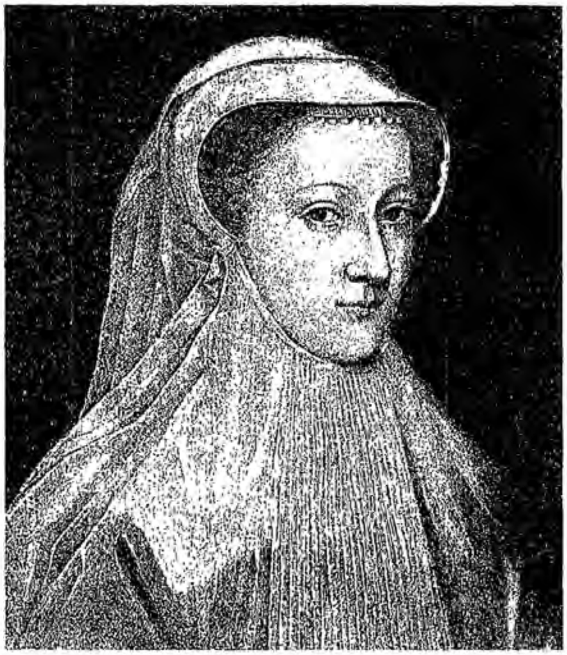


Fig. 4.42. "Mary Stuart in a widow's dress. Portrait of that time, by an unknown artist. Original belongs to a private person in France" ([304], v. 3, p. 201). This is probably a Western European image of Helen of Wallachia = Esther, after the death of her husband, Ivan the Young = Francis II. Taken from [304], v. 3, p. 201.

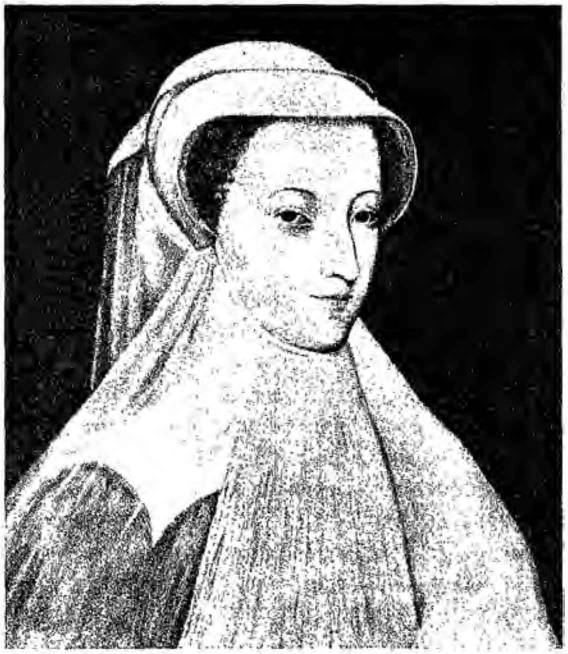


Fig. 4.43. Another portrait of Mary Stuart "in a widow's dress," made after the same original, differs only in details from the previous one. Unknown artist. Allegedly ca. 1560. Scottish National Portrait Gallery. Natural question arises: does the original still exist? What does it look like, and is there any inscription there? Taken from [148], pp. 73, 249.

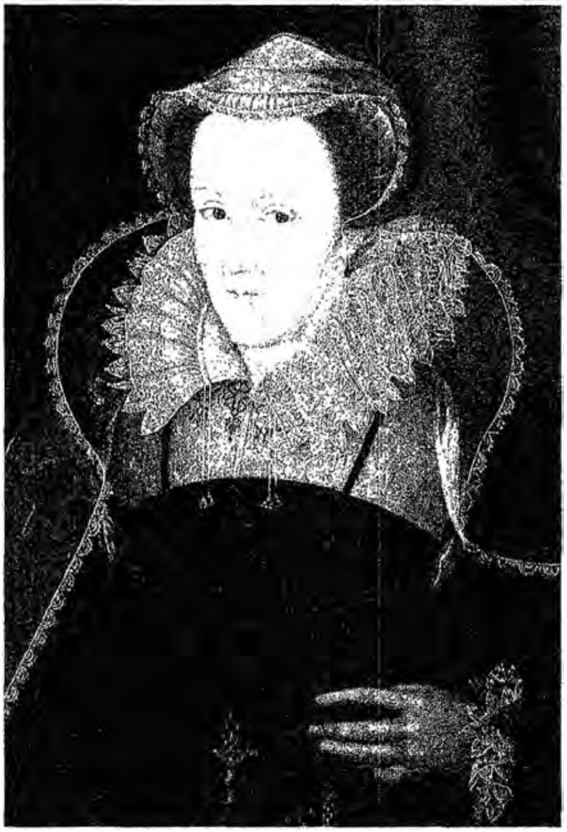


Fig. 4.44. Mary Stuart in mourning dress. Another portrait "in mourning dress." Taken from [111], p. 139.

power. Moreover, Mary Stuart is charged with an attempt on the life of Elizabeth. Mary Stuart is *put in jail.* "The conspiracy uncovered by the British ministers made it possible to start a trial against the captive" ([764], p. 77). "The *commission,* composed of the foremost statesmen and scientists, legal experts, subjected her to interrogation.... The commission found her guilty and worthy of the death penalty. Parliament approved the verdict" ([304], v. 3, p. 200).

The verdict was signed in 1587 "and was carried out in February 1587 in Fotheringay.... She was ad- monished before her death by a *Protestant* priest.... The executioner shook her head in the air with a loud exclamation: 'Let them also perish all enemies of the Queen.'' Mary was executed at the age of forty-six. *The objections of other powers to the execution of her roy- alty were made rather for the sake of appearance; In essence, nobody, not only outsiders, but even her son, the king of Scotland, was outraged by the bloody judgment performed over her. ..An* Scottish society the news of her execution *did not attract much attention* either" ([304], v. 3, pp. 201-202).

We repeat once again that, at that time, Scotland was called the Land of the Scythians, that is, Russia-Horde (q.v. in CHRON4, Chapter 18). The death of Elena of Wallachia was regarded at the end of the XVI century as a natural result of the temporary defeat of the heresy of the Judaizers. It is clear that both in the metropolis of the "Mongol" Empire and in its provinces, the death of Helen = Esther at that moment was perceived silently The name and work of the heretic Elena of Wallachia = Esther was raised on the rebellious flag of the Reformation somewhat later, already in the XVII century.

It is believed that the son of Mary Stuart, "James I, little interested in the fate of his mother in his youth, having become king, ordered her remains to be transferred from Peterborough Cathedral to Westminster Abbey in London, where her tomb is still located, under the same roof as the tomb of Elizabeth" ([148], p. 75). We will express deep doubts regarding the authenticity of this burial of Elizabeth. According to our results, most likely, the great Russian-Horde princesses were buried in the central royal cemetery in Egypt, in the Giza Valley, and in Luxor (q.v. in CHRON5, Part V). The grave of Mary Stuart could well have remained in England. The fact is that Elena of Wallachia = the heretic Esther, was rejected by the Russian Orthodox Church. Therefore, she had no place in the Egyptian royal necropolis. They really could have buried her where she was exiled from the Horde metropolis and where she was executed. That is, in England. In Western Europe, in Antwerp, a symbolic monument to Mary Stuart was erected (q.v. in fig. 4.45).

Let us note that in the Russian chronicles, the death of Elena of Wallachia is covered extremely sparingly and restrainedly. It is understandable. The story of Es- ther sensitively touched upon the relationship in the family of Czar-Khan Ivan III = IV "the Terrible." After being taken into custody, Elena of Wallachia = Esther, and her son were exiled from the metropolis. So to speak, out of sight. To do this, they could well have chosen the English Isles as one of the distant European provinces of the "Mongol" Empire. It was considered unreasonable to exile to the Horde in America because of its excessive remoteness from the center. England was more comfortable.

On the one hand, far enough, and on the other, within quick reach. Here, in England, Elena of Wallachia = Esther was executed. Local governors of Russia-Horde in England, residents and chroniclers willy-nilly witnessed serious events that reached them from the distant metropolis. Some noble prisoner was sent to England from the mighty capital of Russia-Horde. Naturally, the interest immediately flared up. Her story was written down in England according to local residents' understanding and thier access to genuine information. The description turned out to be distorted, incomplete, and in many ways, fantastic. Then, when England separated from Russia-Horde in the XVII century, the story of Esther was declared "purely French-English" and became known to everyone in England as the story of Mary Stuart. Writers got down to business. For example, Schiller wrote a famous tragedy about Mary Stuart. Stefan Zweig wrote a no less famous *Maria Stuart.* In all these undoubtedly talented narratives it is difficult to immediately recognize the actual events of the struggle between Sophia Palaiologos and Elena of Wallachia. Because the authors ignored or already forgot the true essence of the matter.

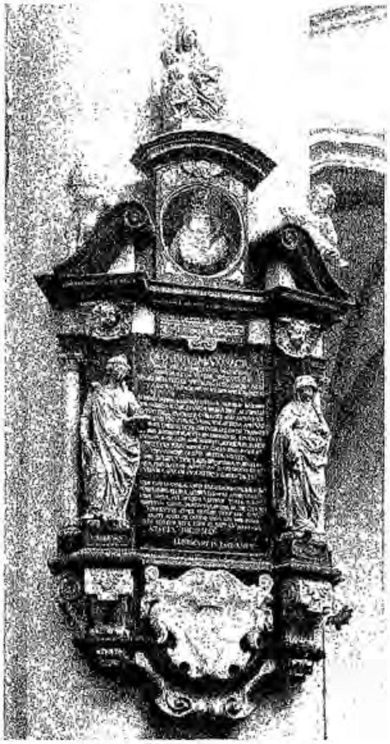


Fig. 4.45. Monument to Mary Stuart in Antwerp. Made by the sculptors Robrecht and Jan de Nolet, allegedly in 1620. Taken from [26], p. 20.

6.
SUMMARY

The Russian-Horde story of Esther was reflected in the Western European chronicles apparently twice. First, in French history, as Catherine de Medici and her rival Diane de Poitier. Second, in Anglo-French history, as Elizabeth Tudor and her rival Mary Stuart.

The "original" of Catherine de Medici, a.k.a. Elizabeth Tudor, had the complex and outstanding fate of the famous Russian-Horde Empress Sophia Palaiologos, who today belongs to the XV century, but, according to our results, actually lived in the XVI century. Figure 4.46 shows an old French image of Catherine de Medici.

In conclusion, we note a small but curious psychological detail, which is well explained by our reconstruction. In the Scaligerian-Romanovian history, Sophia Palaiologos, as we already said, is regarded as "cunning and vainglorious" ([362], v. 6, column 43). Rather unattractive. However, we could not find more specific information about her appearance in Russian sources. As for Elena of Wallachia, they confidently affirm that she was young and beautiful. The same is said today about their phantom duplicate reflections.

To our surprise, we find the same contrast when we compare the first pair of duplicate reflections—-namely, Catherine de Medici and Diane de Poitier. Today we are assured that Catherine de Medici was rather ugly. She was called a *"fat* banker" ([659], p. 113). They emphasize her "good appetite (especially addiction to cockscombs)" ([659], p. 185), and say that she behaved like a *"plebeian" (ibid.).* Allegedly, her son Henry III wrote sternly: "She had a good appetite and was a plump and overweight woman" ([659], p. 301). Incidentally, it is reported that "for *twenty years* her last resting place [the tomb near the Church of Saint-Sauveur in Blois.—*Auth.]* remained *unnamed" ([659],* p. 302).

But Diane de Poitier ~ Helen the Beautiful, another phantom reflection of Elena of Wallachia, on the contrary, was very handsome (see relevant quotes above).

Now let us take a look at the second pair of duplicates. The Scaligerian history confidently states that Elizabeth Tudor of England was *very ugly.* Allegedly, that is why at her court "only ugly girls were accepted" ([764], p. 69). She was, they say, "jealous and voluptuous" ([764], p. 69), loved to eat. And Mary Stuart, on the contrary, is considered *very beautiful.* "Mary Stuart was beautiful" ([764], p. 69). Oscar Yeager calls her "a young beauty" ([304], v. 3, p. 195). Mary Stuart was "charming" ([764], p. 70). Sometimes they try to reduce their political struggle exclusively to a domestic conflict. They write, for example, that "Elizabeth hated the Scottish queen because she was younger and more beautiful" ([111], p. 144).

Probably, such sticking verbal labels—"beautiful," "ugly"—reflected the predilections of two opposing social groups to whom both heroines served as "banners." During the rebellion of the Reformation, the Protestant Lutherans and the Protestant Huguenots, whose "banner" was Esther, eventually prevailed. In the XVII century, the "Mongol" Empire split. After that, the winning faction naturally declared their heroine, Mary Stuart = the biblical Esther, to be very beautiful and kind. And, in general, an innocent victim. As for the losing side's heroine, Elizabeth = Al-Sophia, she was branded as ugly and evil. It is just logical—losers are ugly, and winners are beautiful. Those who objected were either killed or exiled. Then the reformist artists took their brushes and began to create portraits of "bad rulers" and "good rulers," and to "correct" older images that had survived to that time.

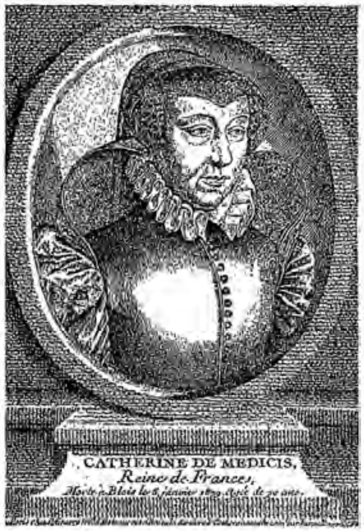


Fig. 4.46. Portrait of Catherine de Medici in old age. Engraving by Thomas de Leu. Apparently, this is one of the late French images of Sophia Palaiologos. Taken from [304], v. 3, p. 164.

However, by studying and comparing with each other various survived portraits of Sophia Palaiologos and Elena of Wallachia, Catherine de Medici and Diane de Poitier, Elizabeth Tudor, and Mary Stuart, it is still possible to get some idea of how these two famous women of the Russian-Horde history really looked. Although most of their portraits were made behindhand, they still convey some traits of truth, albeit distorted. By the way, Catherine de Medici looks like a very attractive woman in the portraits (q.v. in fig. 4.11,4.13, 4.14). The same can be said about her double, Elizabeth Tudor (q.v. in fig. 4.31, 4.32, 4.35). But Diane de Poitier (e.g., in fig. 4.15) scarcely comparable with Helen the Beautiful. So such labels as "beautiful" or "ugly" sticked by Scaligerite editors of history are rather unworthy of paying attention to.

The fact that old portraits of famous characters were sometimes significantly edited by later artists on the service of later rulers, is confirmed by irrefutable evidence. Let us refer to an article "Richard III: a 'spawn of Satan' or a 'good king,' " by Tatyana Berg ([973], p. 205-232). It discusses a large-scale falsification undertaken in the XVI-XVIII centuries to denigrate the King Richard III. "Richards appearance is, perhaps, the only case of proven falsification deliberately made in the Tudor era. At the television trial of Richard [1985, in England.— *Auth.*] the art historian Lady Wedgwood showed the famous portrait of Richard, kept in the Windsor Castle. With the help of fluoroscopy it was established that the *line of the right shoulder was redrawn* to make it look higher than the left. *Other changes were also discovered:* the eyes were narrowed down, which gave the face a certain viciousness; the face oval redrawn and sharpened, which made Richard look much older than he was. Since it was proven that under the Tudors the *appearance* of Richard was falsified, it will be reasonable to suppose that the textual documents also were. And these suspicions have been confirmed" ([973], p. 215-216).

We emphasize once again that the new chronology makes it possible to significantly supplement and enrich the picture of the events of the XVI-XVII century. We just need to get together all available materials about Sophia Palaiologos = biblical Vashti = Catherine de Medici = Elizabeth Tudor. As well as about Elena of Wallachia = biblical Esther = Diane de Poitier = Mary Stuart. These diverse documents shed the light on various facets of distant events, complement each other, and correct and enrich our knowledge of history.

CHAPTER 5

Instructive story of the double-headed eagle and the royal crown—the two main symbols of the "Mongol" = Great Empire

1.
WHEN AND WHY THE DOUBLE-HEADED EAGLE TURNED INTO A SINGLE-HEADED EAGLE

1.1. The double-headed eagle is present on many allegedly "antique" monuments in Europe, Africa, and Asia

Earlier we have shown that the double-headed eagle—the state emblem of the “Mongol” = Great Empire of the XIV-XVI centuries—naturally spread throughout its vast territory, covering at that time Europe, Asia, a significant part of Africa, and America. Later, however, when Scaligerian historians, in the XVII-XVIII century, wrote a distorted version of “ancient history,” the imperial double-headed eagle was “relegated to the past” and declared an “ancient” symbol that allegedly existed long before the epoch of the XIV century A.D. As a result, starting from the XVIII century, historians and archaeologists, stumbling here and there upon mediaeval images of the double-headed “Mongol” imperial eagle, were already forced to erroneously attribute many of them “to the deepest past.”

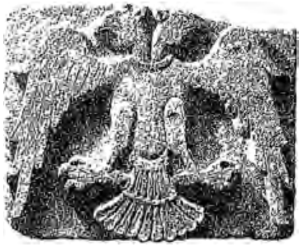


Fig. 5.1. Double-headed imperial eagle made by the “ancient” Hittites. Found near the Turkish village of Bogazkoy. Taken from [522:1], p. 8.

They began to write like this: “The double-headed eagle ... refers to the legendary emblem figures. It occupies a prominent place among the *most ancient* symbols and heraldic signs. ... It is believed that the images of *double-headed eagle* were already used in Ancient Egypt. ... It is believed that an emblem depicting an eagle also served as a symbol of royal power to the Assyrians, Persians, and to the Ptolemaic dynasty” ([134], p. 11).

Everything is correct here, except for chronology and geography. “Antiquity” should be understood as the era of the XIV-XVI centuries. According to our results, the biblical “Ancient Egypt” is Russia-Horde of the XIV-XVI centuries. It is the biblical “ancient” Assyria and Persia.

Historians continue: “On a stone relief in Alacha-Eyuk in Asia Minor, dated [allegedly.— *Auth.]* to the XIII century B.C., was found an image of a *double-headed eagle with outspread wings.* ... Another one, found near the village of Bogazkoy in Turkey, was carved under two figures of female deities with crowns on their heads and scepters in their hands, meeting the lord of the Hittites” ([134], pp. 12 - 13). As we begin to understand, the

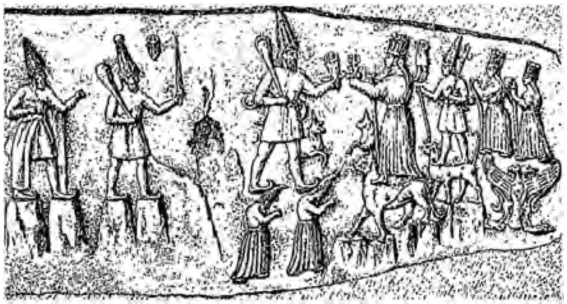


Fig. 5.2. An imperial “Mongol” double-headed eagle (on the right) on an allegedly “ancient” stone relief from the rock sanctuary in Yazylikai. Historians attribute it to the XIII century B.C., which is wrong. The relief was created in the XIV-XVII centuries A.D. Taken from [134], p. 11.

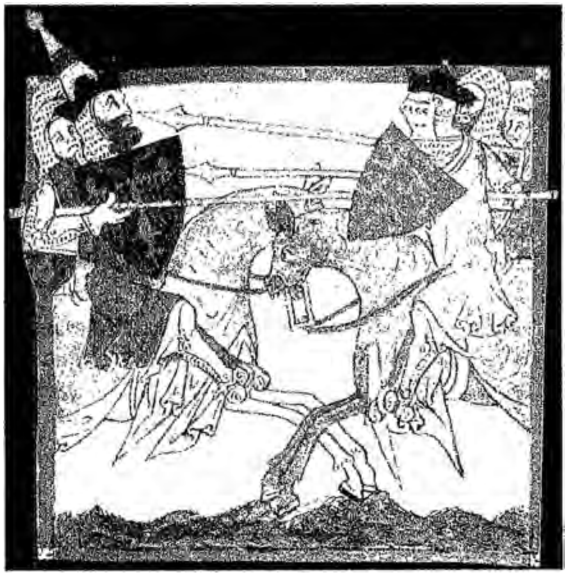


Fig. 5.3. “Battle of King Arthur with Emperor Lucius. Manuscript d’Egerton” ([1477], p. 14). British Museum, London. On the shield of the “ancient” Roman emperor is a two-headed “Mongol” eagle (on the left). Taken from [1477], p.14.

locals were meeting the ruler of the *Goths* = Cossacks, i.e., the great Russian-Horde Czar-Khan or one of his high-ranking grandees. The double-headed imperial eagle was one of the symbols of the Czars-Khans.

Figure 5.1 shows a photograph of the mentioned "ancient” Hittite image of a double-headed "Mongol” imperial eagle found near the village of Bogazkoy.

Further: "Also mentioned are cylindrical seals of the VI century B.C. [allegedly.— *Auth.*], found in Chaldea, on which a *double-headed eagle* is depicted” ([134], p. 13). But, as we already know, Chaldea in the XIV-XVI centuries A.D. was part of the "Mongol” = Great Empire. To the Scaligerian VI century B.C. it was pushed later, in the XVIII-XIX century.

Further yet: "In the East, this tradition [of using a double-headed eagle as a state symbol.—*Auth.*] was maintained in the Sassanid state of the VI century [alleged.-Awfk], in the Arab world it was reflected on the coins of the Zengid and Artuqid dynasties [by the way, ARTU-QID probably means “Horde-Scythia”—*Auth.*] of the XII-XIV centuries. Especially typical are the depictions of a double-headed eagle on the coins of 1200 [allegedly.—*Auth.*] and 1217 [allegedly.—*Auth.*], minted by sultan Al-Kamil (full name: al-Malik al-Ka- mil Naser ad-Din Abu al-Ma’ali Muhammad). In the Arab world in the XV century, *double-headed eagle was preferred over ancestral coats of arms”* ([134], p. 13). This was utterly natural. The double-headed eagle

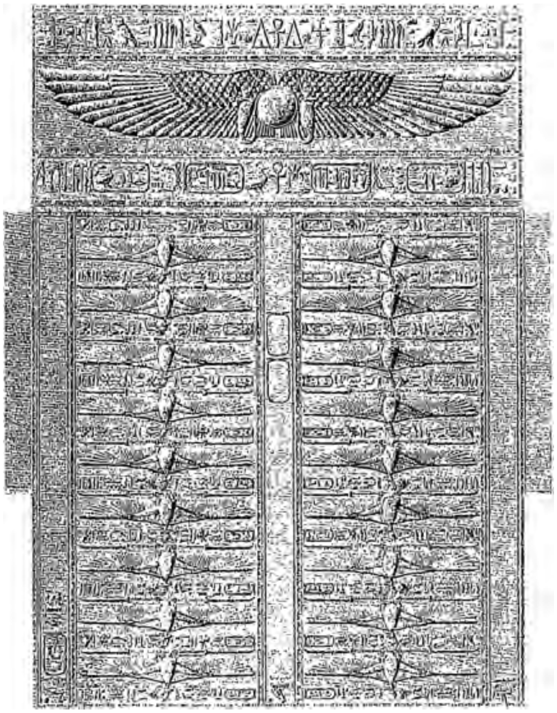


Fig. 5.4. An “ancient” Egyptian double-headed imperial eagle at Karnak. The heads of the eagle are depicted as the heads of cobras. Drawing by the artists of Napoleon. Taken from [1100], A. v. Ill, pl. 50.

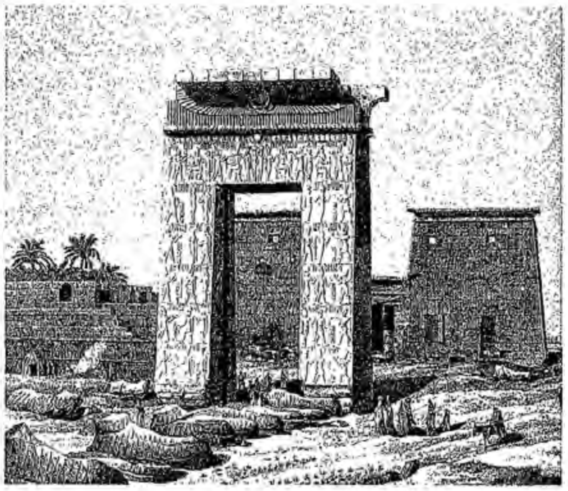


Fig. 5.5. Double-headed "Mongol" eagle on the "ancient" Egyptian arch in Karnak. Drawing by the artists of Napoleon. Taken from [1100], A. v. Ill, pl. 49.

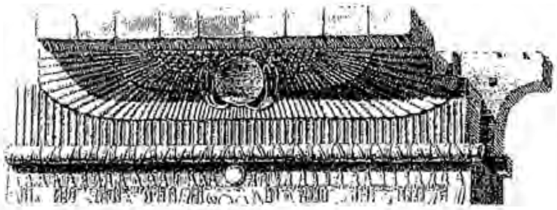


Fig. 5.6. Fragment. Double-headed "Mongol" eagle in the Egyptian Karnak. Taken from [1100], A. v. Ill, pl. 49.

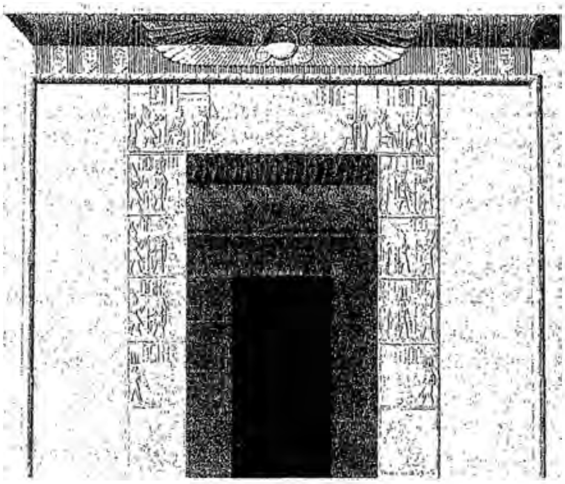


Fig. 5.7. Double-headed imperial eagle on one of the "ancient" Egyptian temples of Karnak. Eagle heads are represented as snake heads. Taken from [1100], A. v. Ill, pl. 61.

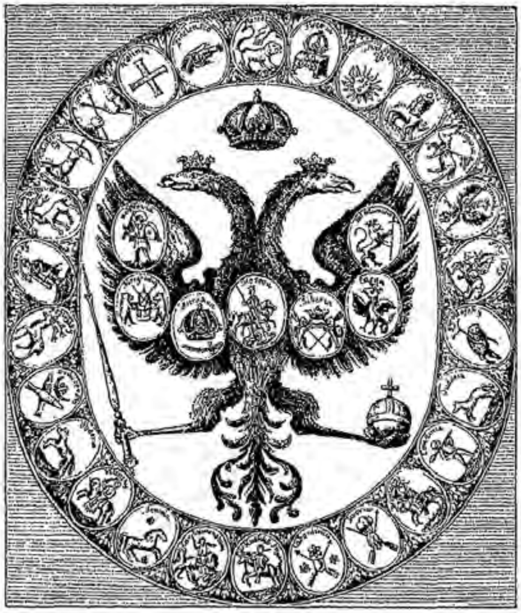


Fig. 5.8. Double-headed imperial Russian-Horde eagle on the state seal of Ivan the Terrible. Drawing from Johann Korb's diary. Eagle heads on long necks are very similar to snakes. Taken from [162], p. XI.

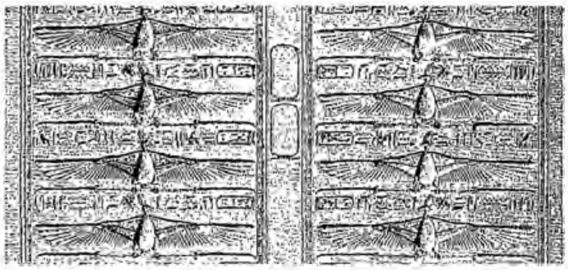


Fig. 5.9. Numerous single-headed eagles under the "Mongol" double-headed eagle in Egyptian Karnak. Taken from [1100], A. v. Ill, pl. 50.

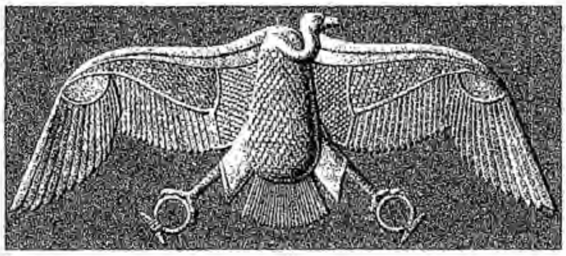


Fig. 5.10. Single-headed eagle with head turned to the right. Depicted on one of the temples of the "ancient" Egyptian Karnak. Taken from [1100], A. v. Ill, pl. 67.

was a "Mongol" imperial symbol, before which most of the ancestral coats of arms undoubtedly bowed.

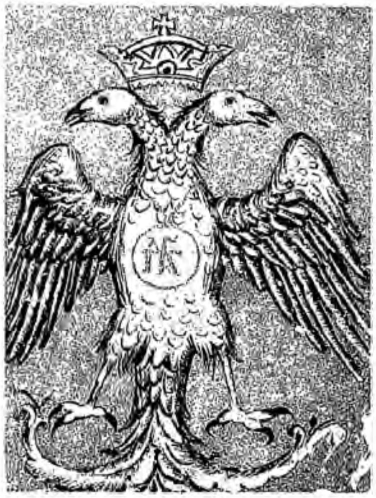


Fig. 5.11. The famous "Eagle of Palaiologos" from the New Testament, which belonged to Dmitry Palaiologos. Russian National Library, St. Petersburg. Taken from [134], p. 17.

In fig. 5.2, we present an allegedly "very antique" "relief fragment from a rock sanctuary in Yazilikaya," allegedly of the XIII century B.C. ([134], p. 11). It is believed to be terribly ancient. However, we see here a usual image of the imperial "Mongol" *double-headed eagle.* Therefore, this stone relief most likely dates from the "Mongol" era of the XIV-XVII centuries A.D.

In fig. 5.3, we present an old drawing from a d'Egerton manuscript depicting the battle between two "ancient" rulers—King Arthur and the Roman Emperor Lucius ([1477], p. 14). On the Emperor's shield we can clearly see the "Mongol" imperial double-headed eagle. By the way, the name *Arthur is* probably a slightly distorted version of the word "aria," or *Horde.* Apparently, some internecine battle in the "Mongol" = Great Empire of the XIV-XVI centuries is depicted here.

Double-headed "Mongol" eagles are also present on many "ancient" monuments of "ancient" Egypt. In fig. 5.4,5.5,5.6,5.7, we show images of double-headed eagles on the temples of the famous Egyptian Karnak. As we can see, the heads of eagles were sometimes depicted in Egypt *as heads of snakes.* This circumstance should not surprise us. In the Russian Horde heraldry, the heads of the imperial eagle were also sometimes depicted similar to the heads of snakes. Moreover, they even drew a *long snake's tongue* protruding from the beak-mouth of an eagle snake.

Let us turn, for example, to the image of the imperial "Mongol" eagle on the state seal of Ivan the Terrible (fig. 5.8), already discussed CHRON7, Chapter 14. We see two eagle-serpent heads on long necks, looking east and west. From the mouth-beak protrudes a long *snake sting.*

So the images of an imperial *eagle with snake heads* on the temples of "ancient" Egypt, and the Russian-Horde images of the imperial double-headed eagle with snake heads on the state seals of Russia-Horde of the XV-XVI century, are, in fact, practically identical. It becomes clear that this is the same symbolism, the same era, and the same "Mongol" culture of the Great Empire.

It is possible that on the early Russian-Horde emblems of the XIV-XV century, which have not survived to our time because of careful editing of the past by Scaligerite historians, the identity of Russian and Egyptian heraldry was even more evident.

Figures 5.9 and 5.10 show one-headed imperial eagles present in the same Egyptian temples. Figures 5.4 and 5.5 clearly show that the double-headed eagle was considered the main royal eagle. He is alone, and soars over the whole world. Under it are placed many single-headed eagles. The fact that the double-headed eagle was a symbol of the entire "Mongol" = Great Empire was reflected here. And single-headed eagles began to appear in the XVI-XVII century as symbols of the provinces of the Empire.

Let us summarize.

Most likely, the images above are integral to the state symbols of the "Mongol" Empire of the XIV-XVI centuries. The rulers to whom the symbolism referred are either phantom reflections of the great Russian-Horde czars-khans or were their governors (viceroys) in the vast territories of Europe, Asia, Africa, etc. It is quite natural that all state documents, coins, and seals everywhere were supplied with the image of a double-headed eagle as a symbol of the unified "Mongol" = Great Empire.

At the same time, the heads of double-headed eagles on the coat of arms of the XIV-XVI centuries looked east and west. This circumstance symbolized the unity of the West and the East in the Great Empire of the XIV-XVI centuries.

Figure 5.11 presents the famous "Eagle of the Palaiologos" from the Gospels, which belonged to Dmitry Palaiologos ([134], p. 16)—a double-headed eagle with heads looking east and west.

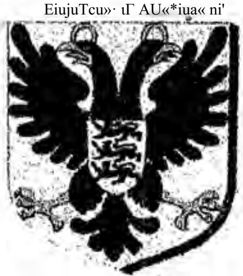


Fig. 5.12. Coat of arms of Emperor Frederick Barbarossa with a "Mongol" double-headed eagle. Taken from [1477], p. 7.

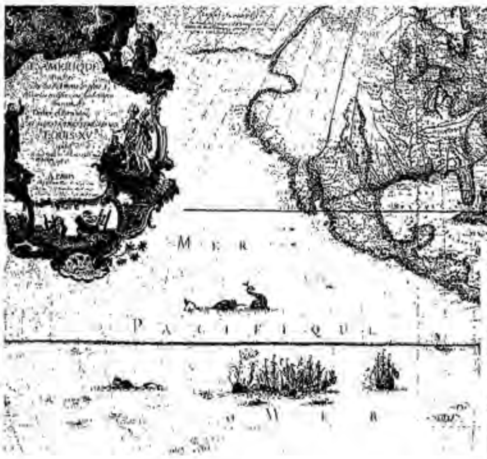


Fig. 5.13. Fragment of a large French map of 1720. The upper right corner shows Western Europe and part of Africa. In the center of Western Europe we see the old name "ALLEMAGNE," which probably meant "Great Mongolia." All right. In the XIV-XVI centuries, Western Europe was part of the "Mongol" Empire. Taken from [1160], p. 157.

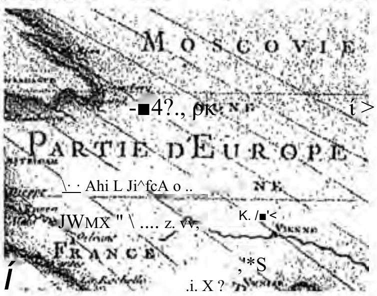


Fig. 5.14. Fragment of the French map of 1720 with the inscription "ALLEMAGNE" on the territory of Western Europe. Taken from [1160], p. 157.

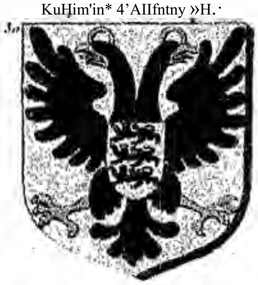


Fig. 5.15. Coat of arms of Emperor Conrad III with a double-headed "Mongol" eagle. Taken from [1477], p. 7.

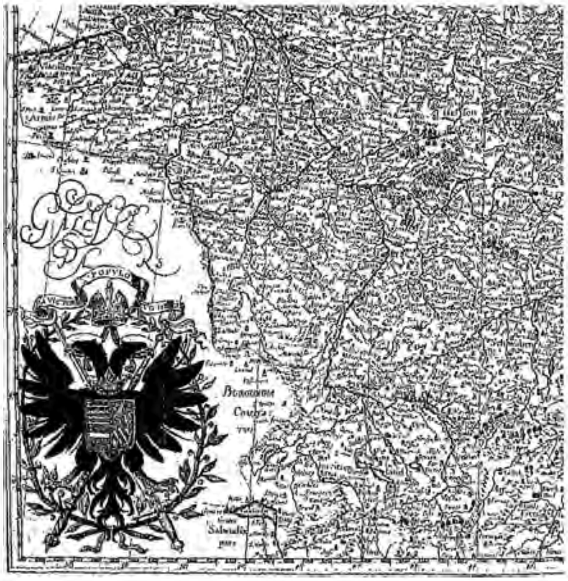


Fig. 5.16. A double-headed imperial "Mongol" eagle on a map of Germany, allegedly of 1630. Taken from [1036], pp. 50-51.

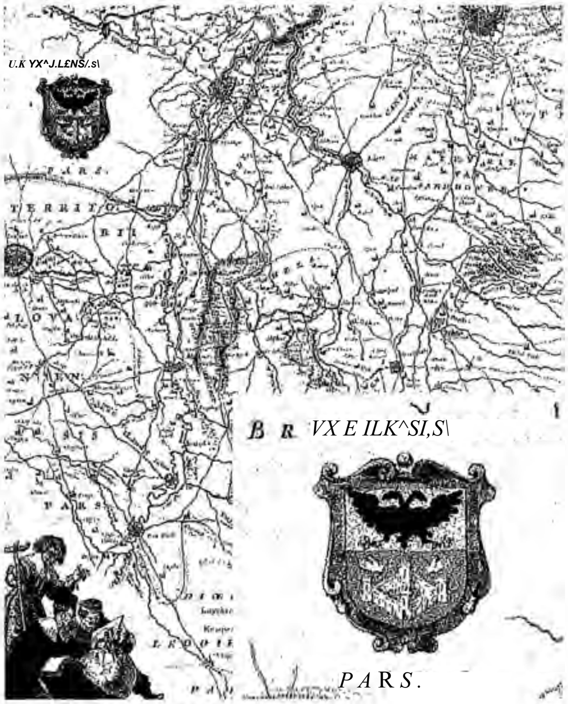


Fig. 5.17-5.18. Double-headed Horde eagle of the "Mongol" Empire on the map of Europe of 1635. Lands of Brabant, Antwerp, Brussels. Taken from [1036], pp. 66-67.

1.2. The "Mongol" double-headed eagle reigned practically on all main mediaeval coats of arms of Europe

Historians of the Middle Ages reported the following. The image of the *"double-headed eagle"* dates back to [allegedly.—*Auth.]* 1180 and is placed on the seal of Count Ludwig von Saarwerden. In 1138-1254 [allegedly.—*Auth.] the double-headed eagle was used by the Hohenstaufen dynasty*—emperors and kings of the Holy Roman Empire; it was embossed on the gold coins of Frederick I Barbarossa; a black *double-headed eagle* without a crown on the yellow field of the shield is depicted in the work of Matthew of Paris *History of England (Historia Anglorum,* 1250-1259) as the coat of arms of the Holy Roman Emperor Frederick II; the Sicilian kings depicted the *double-headed eagle* on their coats of arms in 1197-1268 [supposedly.—*Auth.]"* ([134], p. 13).

We present here the well-known mediaeval coat of arms of Emperor Frederick Barbarossa (see fig. 5.12). On it is the double-headed eagle of the "Mongol" Empire ([1477], p. 7).

Here it is appropriate to note that in fig. 5.12, the title of Friedrich Barbarossa is translated to French as "Empereur d'Allemagne." It is believed that in the Middle Ages, Germany was called *Alemania.* In French, Germany is still called *Allemagne.* But in the word *Allemagne,* the combination of "AL-MAGN," or "VEL-MAGN," that is, "Great Mongolia," sounds quite frankly. Recall that the prefix "AL" means "great" in Arabic. Most likely, AL is the same word as the Russian "VEL" = "great." Therefore, the title ''Empereur d'Allemagne" could once mean: "Emperor of Great Mongolia." Then, in the XVII-XVIII century, it was forgotten after introducing a distorted version of history.

Figure 5.13 shows a fragment of a large French map of 1720 with a dedication to King Louis XV ([1160], p. 157). Along with America, Western Europe is also depicted, in the center of which we see the name *Allemagne* (q.v. in fig. 5.14). So, *Great Mongolia—Allemagne* was preserved on Western European maps as located on the territory of Western Europe, at least until the first half of the XVIII century.

The same eagle is placed on the coat of arms of Conrad III (q.v. in fig. 5.15).

The double-headed "Mongol" eagle is depicted on an old map of Germany, dated today to 1630 (q.v. in fig. 5.16). We also see the two-headed Horde eagle of the Empire on the 1635 map of Brabant, Antwerp, Brussels (see fig. 5.17 and 5.18).

The double-headed eagle of the "Mongol" Empire is also present on the mediaeval map of Florence in Italy (q.v. in fig. 5.19 and 5.20).

Historians write: "It is possible to make long list of *numerous monuments* of sphragistics and numismatics of mediaeval Europe (XII-XV centuries), on which the *double-headed eagle* can be seen: coins and seals of Ludwig of Bavaria; burgraves of Würzburg and counts of Savoy; seals of king Wenceslaus IV of Bohemia, descendant of the Luxembourg dynasty; secret seals and coins of Bertrand III the Handsome of France; archimandrites of Cologne and Mainz in Germany, as well as coins of Friedberg, the city of Palermo, the Netherlands" ([134], p. 13). And so forth. The list is long, but not exhaustive anyway.

1.3. After the success of the Reformation rebellion of the XVII century, the eagles on most of Western European coats of arms had one of their heads "cut off." They became single-headed and looking only west

In the era of the XVI-XVII century, a rebellion broke out in Europe against the power of the Russian-Horde Czar-Khan, who was respectfully called Emperor in the West. The rebellion, evasively called today the "progressive Reformation," led to the split in the Empire (q.v. in CHRON6, Chapter 9).

After the collapse of the Great Empire in the XVII century, some territories of Western Europe that broke away from the Horde-Ataman metropolis retained the eagle as a state symbol. As if claiming thereby for a part of the heritage of the "Mongol" = Great Empire and its history, albeit already being hastily rewritten by Western chroniclers. However, the right head of the eagle was removed. As we now understand, in the rebellious era of the XVII-XVIII century, the imperial eagle was "chopped off" in Europe by its *eastern head,* which previously indicated the location of the center of the Empire, its metropolis. Western Europeans retained only "their own, western head" of the eagle coat of arms. They were trying to quickly forget that there was recently a *unified East-West* Empire. As a result,

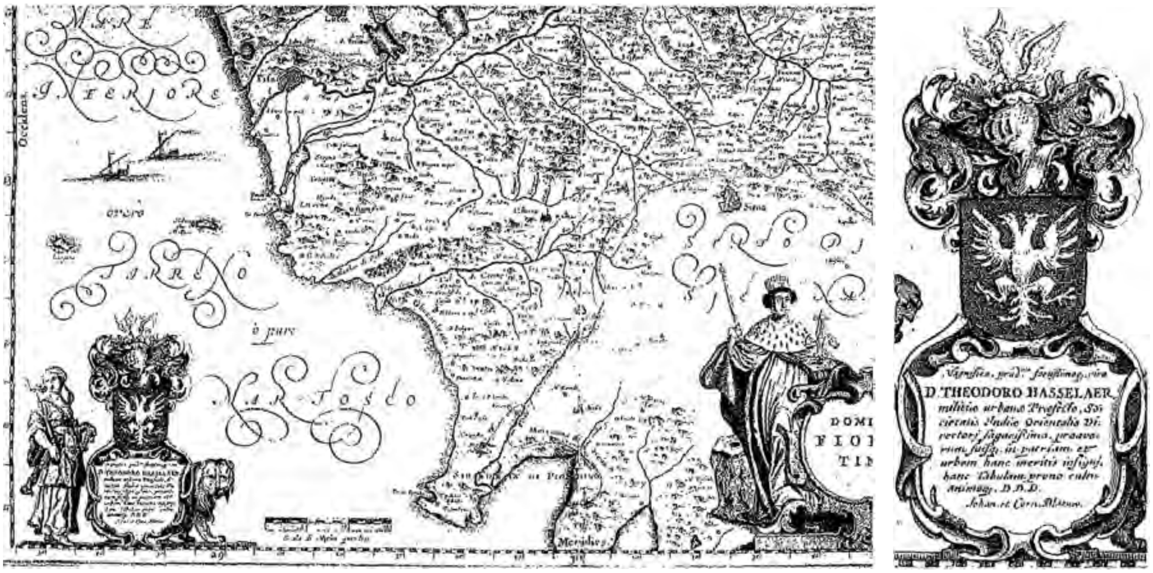


Fig. 5.19-5.20. Double-headed Russian-Horde eagle on the map of Florence of 1640. Taken from [1036], pp. 114-115.

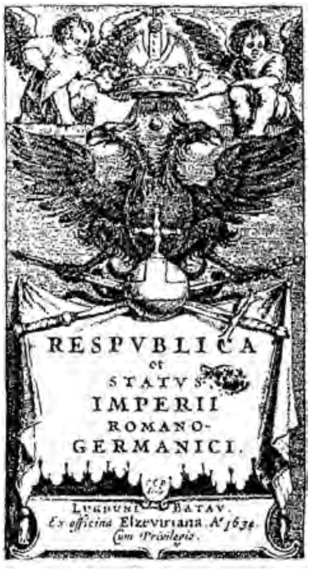


Fig. 5.21. The double-headed Russian-Horde eagle on the coat of arms of the Holy Roman Empire of the German Nation. Taken from [35], p. 53, inset XXVII.

starting from the XVII-XVIII century, most of the "Western European state eagles" looked west with their only surviving head. Such, for example, is the eagle on the well-known modern German coat of arms. It is curious to trace the transformation, for instance, of the German eagle from a double-headed one in the era of the XIV-XVI centuries into a single-headed, as it became after the rebellion of the Reformation of the XVII century.

Figure 5.21 shows the old coat of arms of the Holy Roman Empire of the German Nation. Here the imperial eagle is *double-headed* ([35], p. 53),

In fig. 5.22, we see the old coat of arms of the German city of Magdeburg ([304], v. 3, insert between pp. 292-293). Here the imperial eagle is also *double-headed* (q.v. in fig. 5.23). By the way, the ancient engraving of 1637, presented in fig. 5.22 and 5.24, depicts, according to the historian Oskar Jaeger, the siege of "Magdeburg by the [Catholic] League forces, commanded by [the Count of] Tilly, in 1631.... In the foreground, on the left, there are Tilly's *cuirassiers"* ([304], v. 3, pp. 292-293). This information is very interesting. It reveals the true deep meaning of the old engraving. In CHRON5, we showed that in the Middle Ages, the name *"cuirassier"* meant *"Cyr-Assyrians" "Czars Assyrians"* or *"CzarsRussians"* According to our results, *Assyria* described in the Bible is mediaeval *Russia* (see CHRON6, Chapter 6). Therefore, most likely, in this old German picture, we see one of the episodes of the struggle in the first half of the XVII century between the "Mongol" troops, the *Cyr-Assyrs,* who remained faithful to the idea of the "Mongol" = Great Empire, and the Western European rebels-reformers who were destroying the Empire. Then, after the split of the Empire, the Russian-Horde name *Cyr-Assyrwas* preserved in the European and Russian troops, but its original meaning was forgotten. Figure 5.25 shows an enlarged image of one of the *Cyr-Assyrs* of the first half of the XVII century from the indicated old

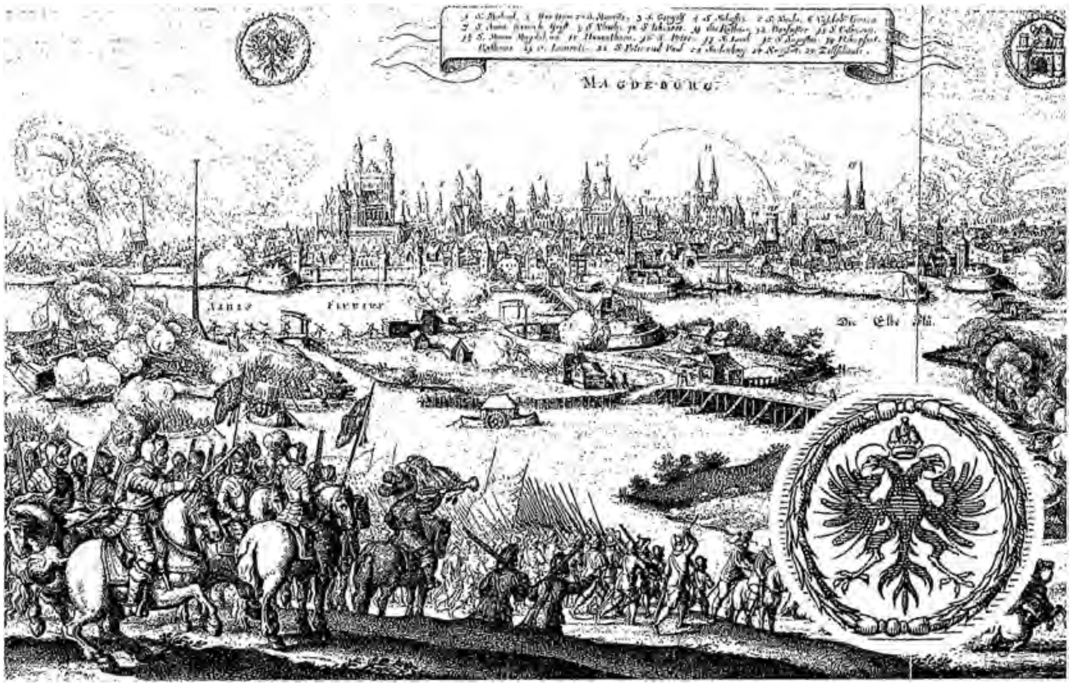

MAGDEBURG.
ALBIS FLUVIUS
Die Elbe Flu.

Fig. 5.22-5.23. Double-headed imperial "Mongol" eagle on the coat of arms of the German city of Magdeburg. Fragment of an engraving depicting the siege of Magdeburg by the Cyr-Assyrians in 1631. It was published in Matthäus Merian's *Theatrum Europaeum* (Frankfurt, 1637). Taken from [304], v. 3, insert between pp. 292-293. Left part of the engraving.

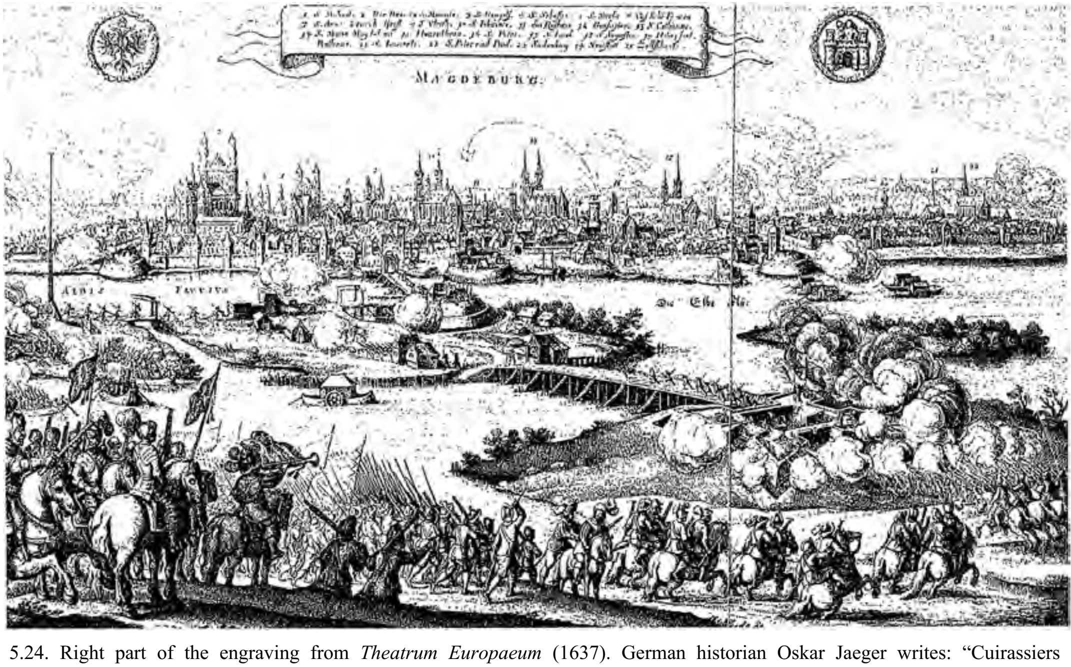
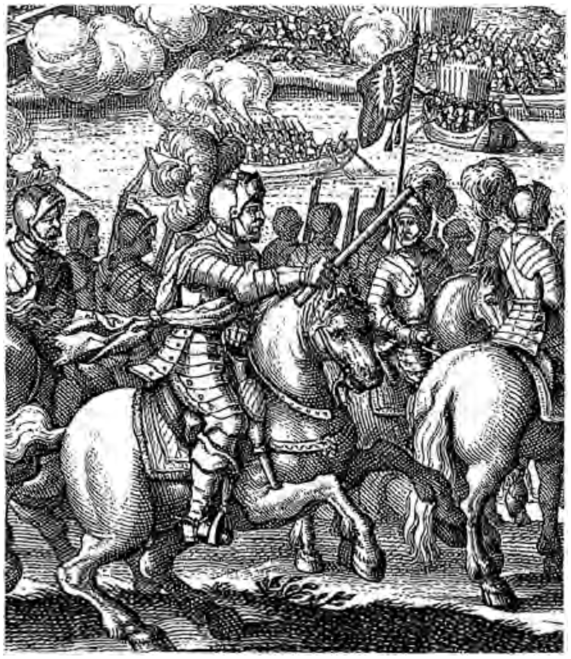
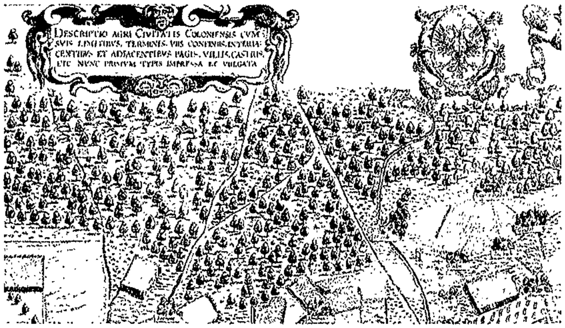

MAGDEBURG.
ALBIS FLUVIUS
Die Elbe Flu.

Fig. 5.24. Right part of the engraving from *Theatrum Europaeum* (1637). German historian Oskar Jaeger writes: "Cuirassiers are depicted, ferrying infantrymen across a branch of the river in order to attack the city fortifications" ([304], v. 3, p. 292-293).



Fig, 5.25. Fragment of the engraving from *Theatrum Europaeum* (1637). Heavily armed horseman *Cyr-Assyr* (Czar's Assyrian?) in an army attacking the city of Magdeburg. Taken from [304], v. 3, insert between pp. 292-293.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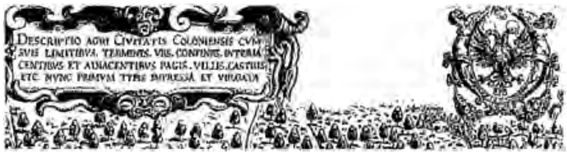
SVIS LIMITIBVS, TERMINIS, VIIS CONFINIIS, INTERIA-
CENTIBVS ET ADIACENTIBVS PAGIS, VILLIS, CASTRIS,
ETC NVNC PRIMVM TYPIS IMPRESSA ET VVLGATA

Fig. 5.26. Fragment of the old German engraving of the city of Cologne by Abraham Hogenberg. About 1609. We see here the "Mongol" imperial eagle. Taken from [1228].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CENTIBVS ET ADIACENTIBVS PAGIS, VILLIS, CASTRIS,
ETC. NVNC PRIMVM TYPIS IMPRESSA ET VVLGATA

Fig. 5.27. Fragment of the Abraham Hogenberg's engraving with the "Mongol" imperial eagle over the German city of Cologne. About 1609. Taken from [1228].

engraving of 1637—a heavily armed rider in armor. Above the Cyrus-Assyrians, we see, as Oskar Jaeger reports, "the banner of the League, with the image of the Mother of God" ([304], v. 3, pp. 292-293). In the army of *Cyr-Assyrs* uses guns, muskets (see fig. 5.25). So, the imperial "Mongol" troops were well-armed.

As we showed in CHRON6, Chapter 6:2, Assyrian, that is, Russian Czar Nebuchadnezzar, a.k.a. the great Czar-Khan Ivan IV Vasilievich the Terrible, began in the second half of the XVI century the punitive campaign to suppress the rebellion that was flaring up in the West. Apparently, until the middle of the XVII century, heavy battles broke out throughout Western Europe between the imperial troops and the rebels. Then these battles gradually turned into civil wars. The breakaway fragments of the Empire began to fight furiously with each other. Today, this whole rebellion is called the "wars of the Reformation."

Let us return to the evolution of the double-headed "Mongol" eagle in Germany to its modern single-headed form. We see the double-headed imperial eagle on the old coat of arms of the German city of Cologne ([1228]; q.v. in fig. 5.26 and 5.27). By the way, here, turbans or chalmas are depicted on the heads of the eagle. Something similar is shown on the coats of arms of the emperors Frederick Barbarossa and Conrad, given above. Then these Horde-Ottoman-Ataman "turbans" will turn into royal crowns. We already see such "reformist" crowns on the heads of eagles, for example, on the coat of arms of the Romanovs, and the coat of arms of the Habsburgs, starting from the XVII century. The image of a *turban or chalma on the heads of the eagle* on the old coats of arms of the Great Empire is logical. Since the Russian-Horde and Ottoman-Ataman czars-khans, as later Turkish sultans, often wore a turban or chalma on their heads.

See further fig. 5.28-5.29 for another old German engraving of 1633, or 1635 ([1228]; see the description of the map on the cover). We still see over the German city of Cologne, in the first half of the XVII century, the imperial "Mongol" *double-headed* eagle.

Two *double-headed* "Mongol" eagles are also depicted on the German map of 1567 ([1343], p. 85; q.v. in fig. 5.30).

But on the German map of 1662, the second half of the XVII century, on the map of Tyrol, we already see a *single-headed* eagle, whose head looks west ([1343],

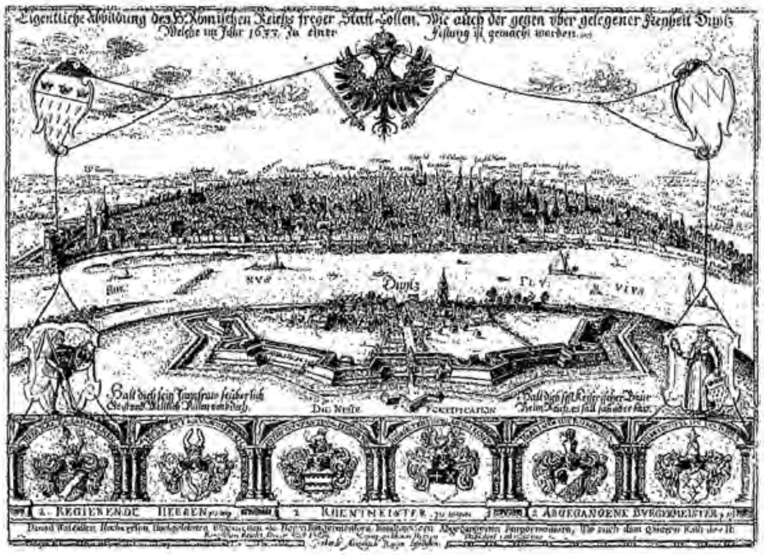


Fig. 5.28-5.29. German engraving from 1633, or 1635, depicting the city of Cologne. By Wenzel Hollar. We again see the double-headed "Mongol" imperial eagle over the German city of Cologne. Taken from [1228].

p. 104; see fig. 5.31). Thus, at this time, the departure of Germany and Austria from the "Mongol" = Great Empire became a historical fact. They began to gradually fix it and mark it in the state symbols. Apparently, the "reformed" German one-headed eagle, looking west, appeared in this era.

From this point of view, the image of four eagles on the emblem of the city of Berlin in 1740 ([1160], p. 274) is very interesting. A fragment of this XVIII century map is shown in fig. 5.32. At the top, we see the coat of arms, an enlarged image is shown in fig. 5.33. There are four eagles at the top of the coat of arms! The *central* eagle is already looking *west.* It holds a scepter and an orb. Above it is another eagle looking west (q.v. in fig. 5.33). There are no signs of state power there.

But on the right and left we see two banner standards flutter. The eagle also looks *west* on the right banner, but on the left one the eagle still looks *east.* The Berlin coat of arms of 1740 (Berlin was not yet the capital of Germany) probably conveys to us the difficult for the Western rulers of that era reformation of state emblems. For instance, in Germany. The old imperial symbols were removed or "edited." At first, this was done carefully and prudently. We see that the former *double-headed* "Mongol" eagle was first, as it were, cut in half. That was the first step. By this, they probably wanted to clearly emphasize the *split* of the "Mongol" = Great Empire into western and eastern

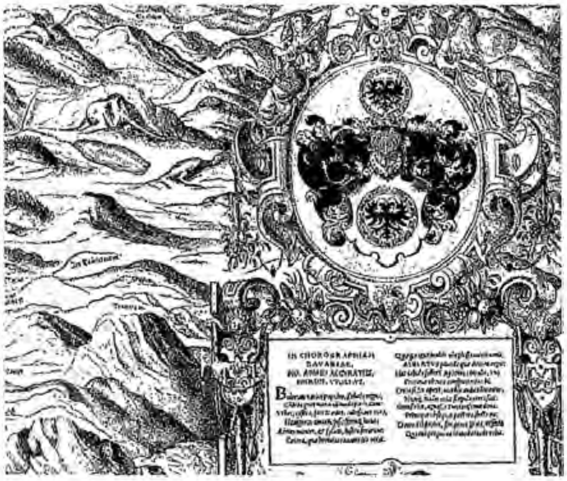


Fig. 5.30. Double-headed Russian-Horde "Mongol" eagles on a German map, allegedly of 1567. Taken from [1343], p. 85.

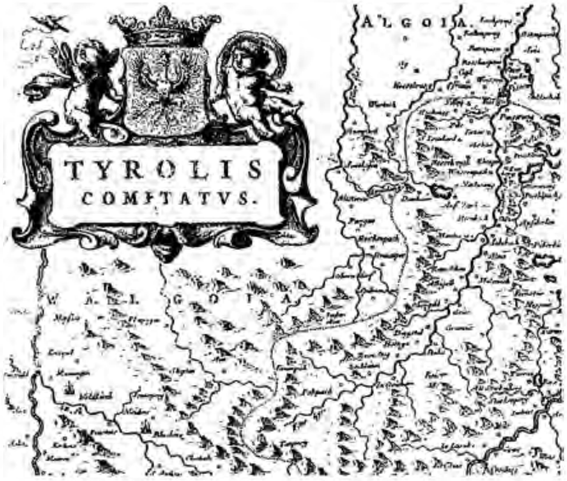


Fig. 5.31. A single-headed eagle on a 1662 map of Tyrol. Taken from [1343], p. 104.

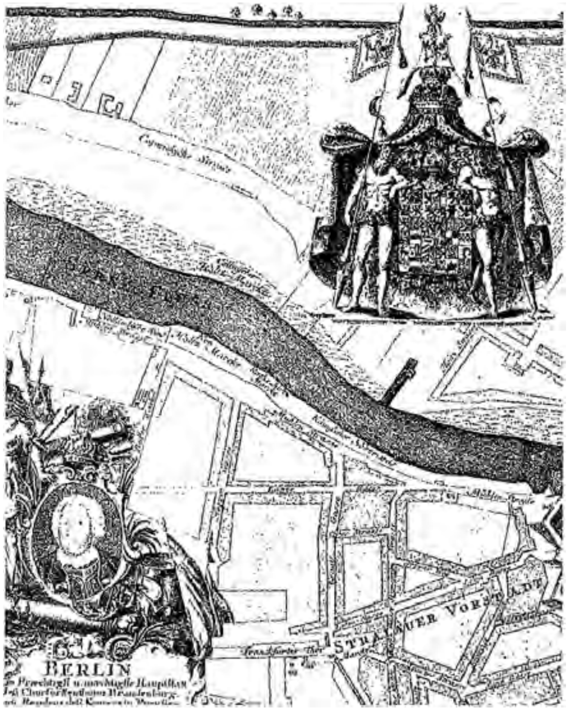


Fig. 5.32. Fragment of a map of Berlin, by Matthaus Šeutter (ca. 1740, or later). At the top right is the coat of arms of Berlin with three single-headed eagles. Taken from [1160], p. 274.

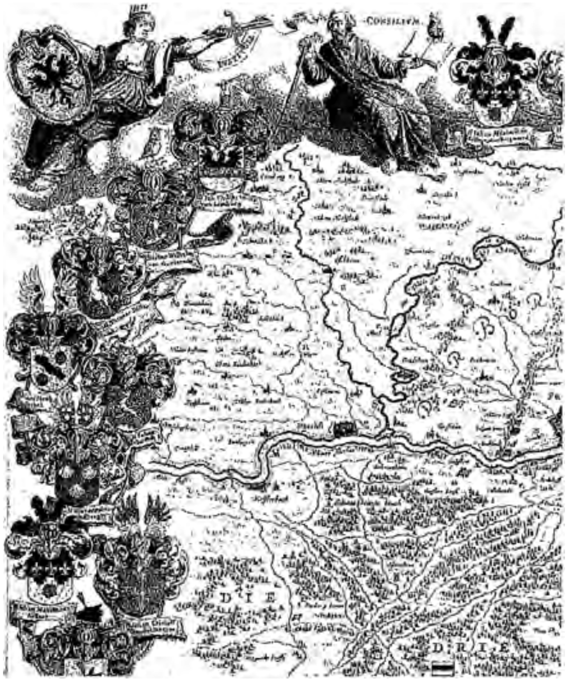


Fig. 5.34. Fragment of a map of the city of Frankfurt (Joan and Cornelius Blaeu, Amsterdam, ca. 1638). The double-headed eagle is in the upper left corner. Taken from [1058], p.102.

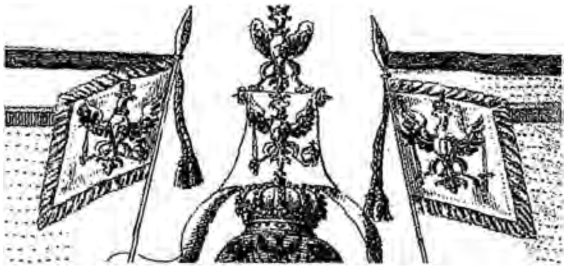


Fig. 5.33. Berlin coat of arms on a map of 1740. The central eagle faces west, as well as the eagle on the right banner, symbolizing the separation of Germany and Western Europe from the Horde metropolis. But the eagle on the left banner still looks east. Taken from [1160], p. 274.

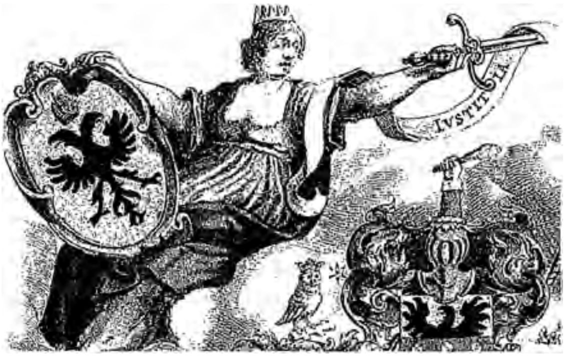


Fig. 5.35. Fragment of a map of Frankfurt with the Russian-Horde double-headed eagle. Below is a single-headed eagle, looking west. Taken from [1058], p.102.

parts. At the same time, the "eastern eagle" was still preserved on the Berlin coat of arms for some time. Perhaps as a memory of the former unity of the vast Empire. This eagle still *looked to the right,* that is, *east.* The other eagle was still facing west. But the central, that is, as it were, the main eagle, is already confidently looking only *west.* Another eagle was depicted above it to strengthen this circumstance, looking in the same western direction. The symbolism is clear. Germany and Western Europe break away from the mother country. Then the "eastern eagle" was removed altogether when the danger of the revival of the Em-

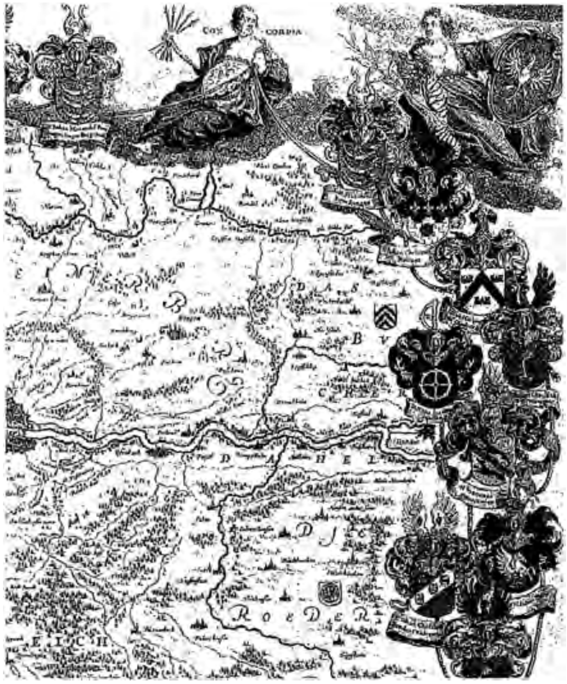


Fig.5.36. Fragment of the right half of a map of Frankfurt (Joan and Cornelius Blaeu, Amsterdam, ca. 1638). Taken from [1058], p. 103.

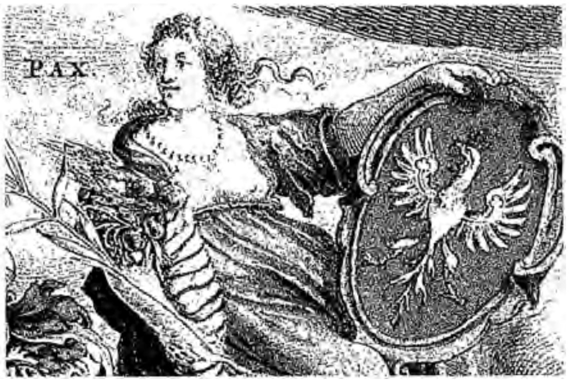


Fig. 5.37. Fragment of the same map of Frankfurt with a single-headed eagle looking west. Taken from [1058], p. 103.

pire was considered irrelevant. As a result, only one of the four Berlin eagles remained—the single-headed German eagle, well known to us today, looking west.

We find a similar situation in the evolution of the coat of arms of the German city of Frankfurt ([1058], pp. 101-102). Figures 5.34, 5.35, and 5.36 show fragments of a large map of Frankfurt from around 1638. In the upper left part of the map, we see the imperial Horde double-headed eagle. Apparently, the memory of the Great Empire was still too fresh, and the "Mongol" eagle was not dared to be removed everywhere from the "reformist" maps of the cities of rebellious Germany (q.v. in fig. 5.35). At the same time, single-headed "Western eagles" already appeared on the map of Frankfurt, that is, looking west. One of them, a large one, is placed in the upper right part of the map as if competing with the former "Mongol" eagle of the same size, placed opposite it, on the left (q.v. in fig. 5.37). Another single-headed eagle, looking west, is depicted very close to the Russian-Horde double-headed eagle, but still below it (q.v. in fig. 5.35).

By the way, the name Frankfurt could have sounded earlier as "TRANK-TURT," since F and T often passed into each other; for example, due to the double reading of the Slavic-Greek letter "fita" = "theta." But in this case, *Trank-Turt* could mean the "Trojans-Tatars." It was one of the colonies created in the XIV-XV century by the conquerors who came there from Russia-Horde and Ottomania-Atamania.

Figure 5.38 shows an old table of military coats of arms of the Bavarian nobility. Its title says that these are the coats of arms of the *Bavarian Barons.* By the way, compare *"Bavarian Barons"* with the Russian expression *"Boyar Barins"*, or *"Barbaric Barins."* In the era of the Empire of the XIV-XVI centuries, the Russian-Horde title *"Boyarin" or "Barin,"* was also received by the descendants of the Horde-Ottoman conquerors throughout the territory of the Empire. The picturesque image presented in fig. 5.38 is contained in the Code of Penitential Psalms by Orlando di Lasso (Busspsalmen-Codex von Orlando di Lasso), allegedly of 1563-1570 ([1343], p. 155).

Among the coats of arms of the Bavarian barons (boyars, or barbarian gentlemen?), we already see the "reformist" *single-headed eagles looking west* (q.v. in fig. 5.39 and 5.40). Most likely, these are later coats of arms, which appeared in the era of the Reformation in the first half of the XVII century. The old table, containing about 140 (!) military baronial coats of arms, reflects the realities of the vague and stormy XVII century, when rebellious Germany, freed from the power of the "Mongol" = Great Empire, itself broke up into many independent and relatively small principality

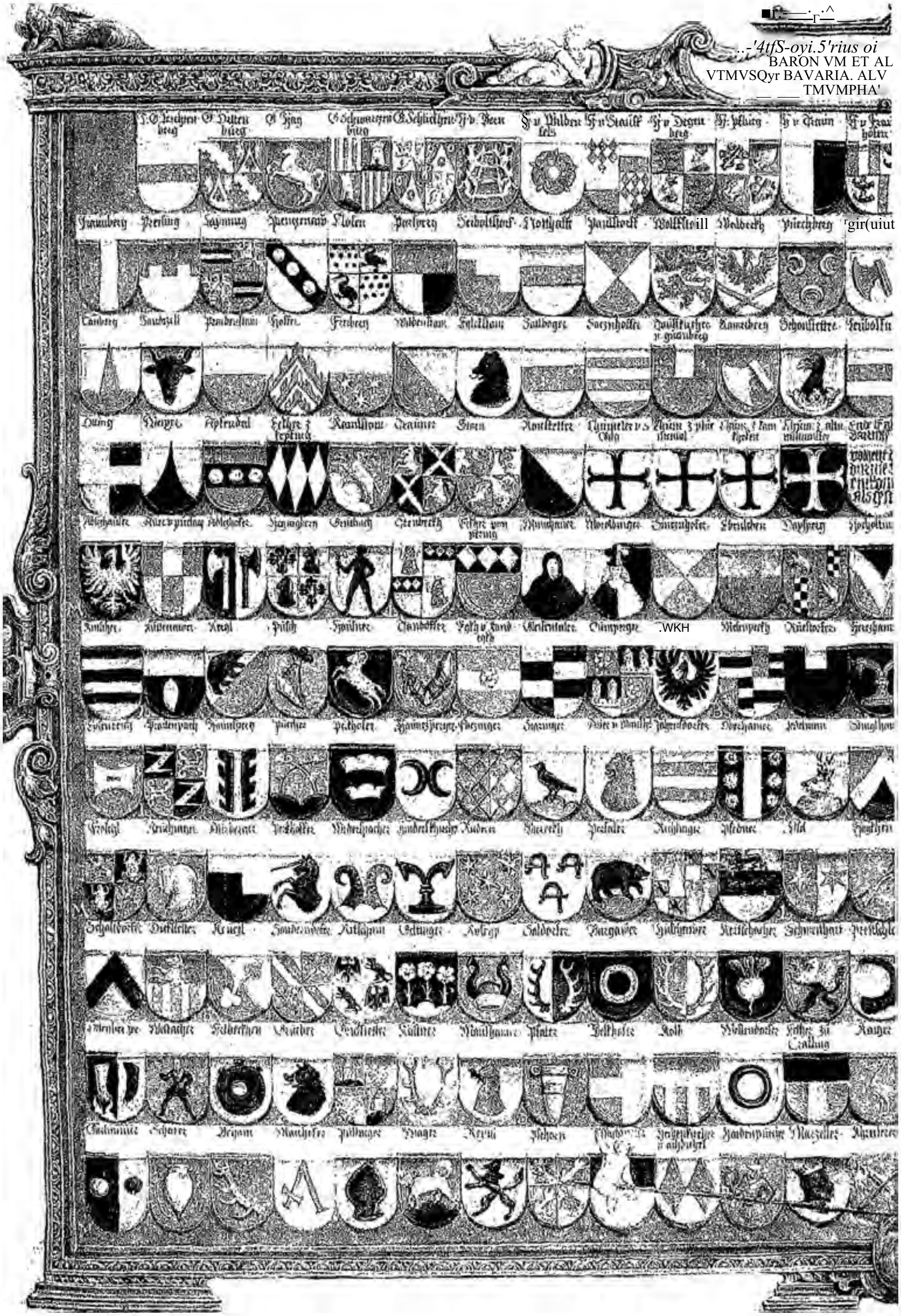


Fig. 5.38. Table of military coats of arms of the barons of Bavaria. Allegedly *of* the XVI century. Most likely, it is of a later origin, namely, of the first half of the XVII century. Taken from [1343], p. 155.

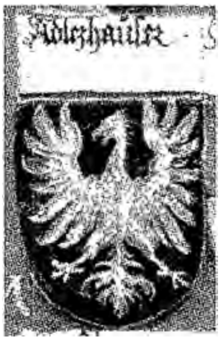


Fig. 5.39. Bavarian baronial coat of arms with a single-headed eagle looking west.

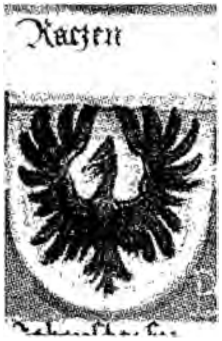


Fig. 5.40. Another Bavarian baronial coat of arms with a single-headed eagle looking west.

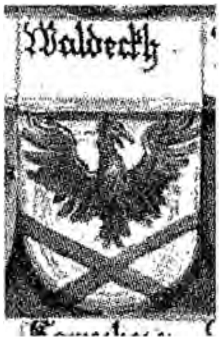


Fig. 5.41. One of a few Bavarian baronial coats of arms with a single-headed eagle looking east.

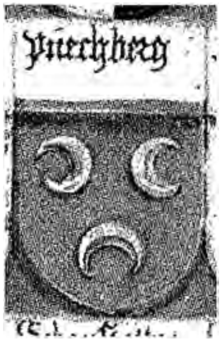


Fig. 5.42. Bavarian baronial coat of arms with Ottoman = Ataman crescents.

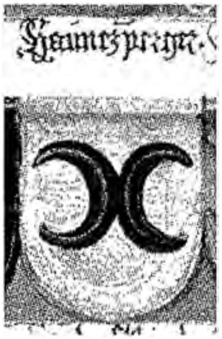
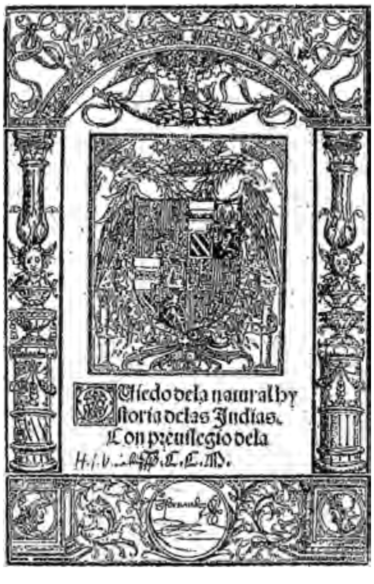


Fig. 5.43. Bavarian baronial coat of arms with Ottoman = Ataman crescents forming the letter X ("Christ").

states, violently feuding with each other for tidbits of the Empire's legacy.

They may say that all single-headed eagles should look west, that is, to the left, for some general heraldic reasons or rules. However, it isn't so. There are Western European coats of arms, although there are very few of them, where a single-headed eagle looks east, that is, to the right. Such, for example, is the eagle on one of the German baronial coats of arms (q.v. in fig. 5.41). Perhaps this baronial (master's) family wanted to emphasize their adherence to the idea of the "Mongol" Empire. Among the Bavarian military emblems of the barons = gentlemen of that era, we also see the *Ottoman crescents* (q.v. in fig. 5.42 and 5.43). But then, all these imperial, loyal subjects of the noble-baronial Western European groups were crushed by the military force of the rebels. The survivors accepted the new rules of life and resigned to the split of the Empire. They began to actively rewrite the history in the territories that separated from the Great Empire—wiping even the very fact of the recent existence of a colossal Empire from the people's memory. The "chopping off of the eastern heads" from the imperial eagles in the coats of arms was probably one of the critical components of the program to create a "new worldview" in Western Europe.



Ouiedo dela natural hy
storia delas Indias.
Con preuilegio dela
S.C.C.M.

Fig. 5.44. Double-headed "Mongol" eagle on the title page of a Spanish book allegedly published in 1535. Above, we see a XVII century single-headed eagle, still looking east, possibly because Spain for a long time remained faithful to the idea of the Great Empire. Taken from [1009], p. 33.

Similar events occurred with the Spanish eagle. In CHRON6, we cited facts showing that Spain of the XVI-XVII century resisted the rebellion of the Reformation for an exceptionally long time, remaining true to the idea of the "Mongol" Empire. This circumstance was also reflected in the evolution of the Spanish coat of arms in the XVI-XVII century. Figure 5.44 shows the former "Mongol" Spanish coat of arms—the *double-headed eagle* of the Russian-Horde Empire. It is an image on the title page of a book allegedly published in 1526 and 1535 ([1009], p. 33). But above the *double-headed* eagle, we already see a *single-headed* eagle, still looking *east,* respectfully pointing to the former metropolis of the Empire. However, the eagle is small. The single-headed eagle still needs to get a royal crown. It turned his

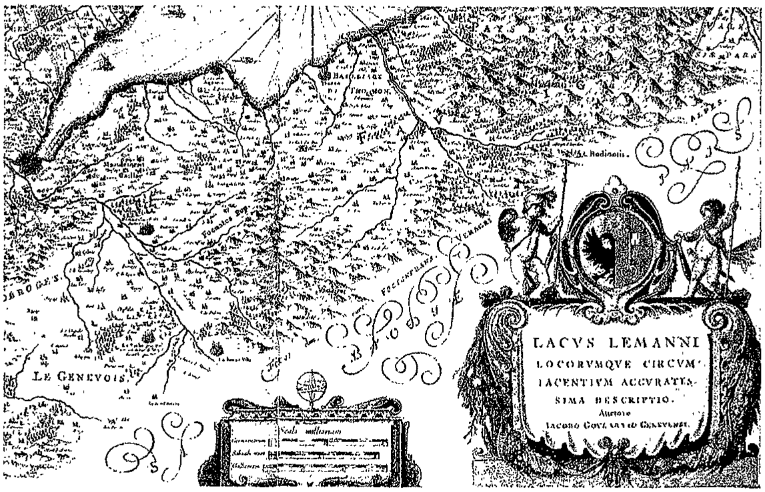


Fig. 5.45. Reformed single-headed eagle on the map of Geneva and Lake Geneva. This eagle was made from the "Mongol" double-headed eagle very simply: they closed its right (eastern) half with a red field and drew a key. Taken from [1036], pp. 100-101.

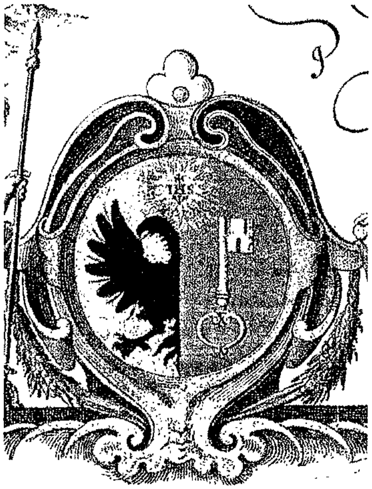


Fig. 5.46. A fragment with a double-headed eagle made single-headed, Taken from [1036], p. 101.

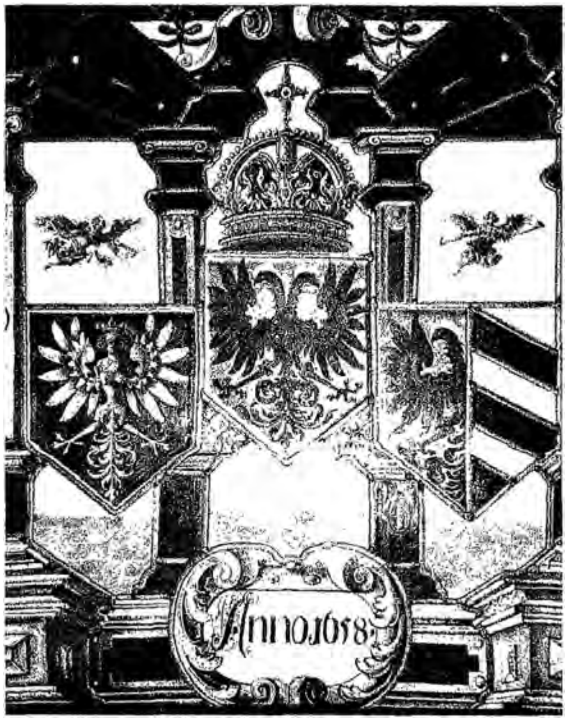


Fig. 5.47. On the right, the small coat of arms of Nuremberg, a single-headed eagle, obtained from the former "Mongol" double-headed eagle by closing its right (eastern) half. Photo taken by A.T. Fomenko in June 2000 at the Nuremberg City Museum (Stadtmuseum im Fembo-Haus).

head to the west later. When the rebellion of the Reformation finally won, including in Spain, it was retroactively called the ‘progressive revolution.”

The coat of arms on the map of 1634 of the city of Geneva and its environs, namely Lake Geneva (Leman), is very curious. Here we already see a single-headed eagle looking west. At the same time, it is pretty evident that *in this place has previously been the Horde “Mongol” double-headed eagle.* To save time altering the coat of arms, the reformers first hid the right half of the double-headed eagle (q.v. in fig. 5.45 and 5.46). They painted red over half the coat of arms and drew a key in this place. Perhaps in the XVII century, at the first stages of the Reformation, they acted similarly not only in the province of Geneva, turning the “Mongol” double-headed eagle into a single-headed eagle by militant cutting in half. Then, over time, when the intensity of rebellious emotions gradually subsided, they began to draw not a cut eagle but an ordinary one, but only with a “Western” head.

We see the same picture in Germany. Figure 5.47 shows the coat of arms of Nuremberg. In the center is a double-headed eagle, but a single-headed “western” eagle has already appeared on the right. It was made from the former imperial double-headed eagle by hiding its right half. They did it defiantly. The result was the so-called small coat of arms of Nuremberg. A slightly different version of the same coat of arms is shown in fig. 5.48.

The emblem of Iohannes Chotinus, presented on the table of German coats of arms, located on the wall in Münster, the main cathedral of Bonn, looks similar (q.v. in fig. 5.49). Again, the right half of the “Mongol” double-headed eagle is hidden, resulting in a single-headed eagle (q.v. in fig. 5.50).

From this point of view, the coat of arms of the Czech city Pilsen (fig. 5.51) is fascinating. They did not only hide the right half of the double-headed eagle, but even drew the process of chopping off its right half, pleasant to the reformers of the XVII century. On the right, they drew a knight with a sword. So, they say, we did with the wrong “eastern half”—the fearless hero chopped it off. However, only when there was already nothing to be afraid of.

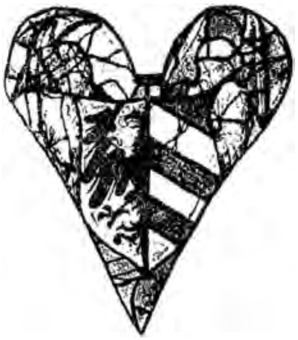


Fig. 5.48. Small coat of arms of Nuremberg. The right (eastern) half of the ‘"Mongol” imperial double-headed eagle has been cut-off. Taken from [1418], p. 32. See also [1418], p. 35.

By the way, we will make the following observation regarding the reformist idea that we discovered to hide a half of the Horde “Mongol” eagle. As far as we managed to find out when analyzing numerous coats of arms, maps, etc., the reformers of the XVII-XVIII century always hid only the right, that is, *only the eastern* half of the eagle. We did not find a single case when they would close the left half, that is, the western part of the double-headed eagle. Its’ all clear. They hid what began to irritate, from what they wanted to separate. In the overwhelming majority of cases, the unpleasant East was hidden. They left the good West for themselves.

On the 1634 map of Poland, Silesia, and Bohemia, we see a single-headed Polish eagle looking east (q.v. in fig. 5.52, 5.53), and a single-headed Bohe-

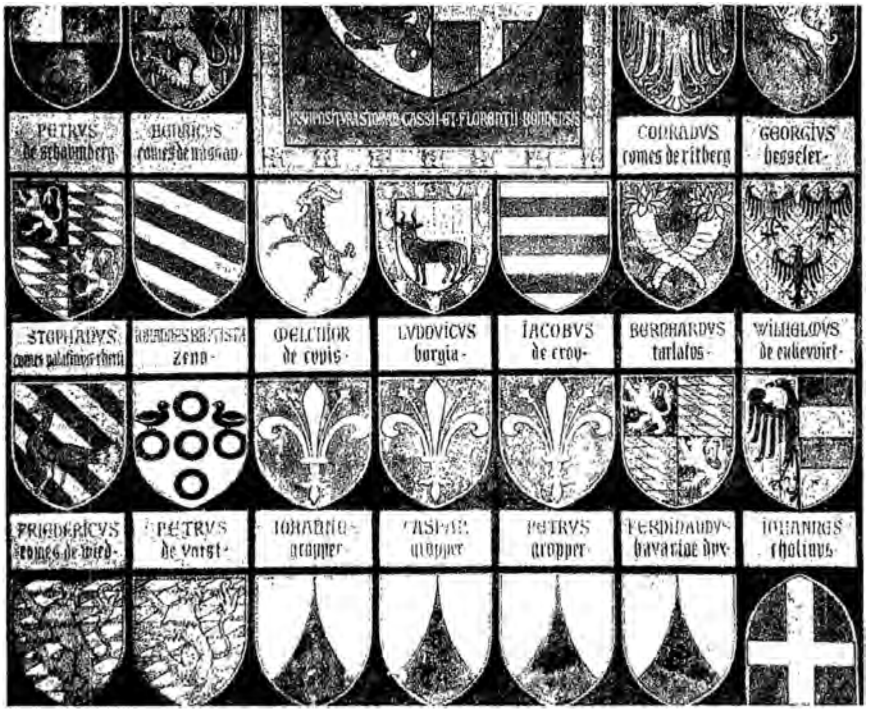


Fig. 5.49. Table ofcoats of arms on the wall of the Bonn Minster basilisa, Germany. On the right, we see a single-headed eagle obtained from the former “Mongol” double-headed eagle by simply hiding its right half. Photo taken by A.T. Fomenko in June 2000.

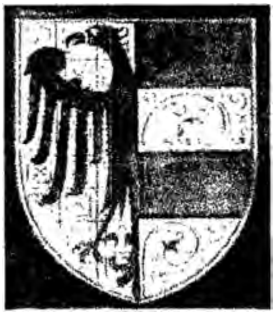


Fig. 5.50. Fragment with a single-headed eagle.

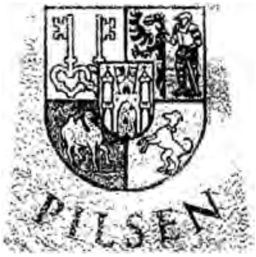


Fig. 5.51. Coat of arms of the Czech city of Pilsen. The right half of the double-headed eagle is “chopped off” by a knight with a sword.

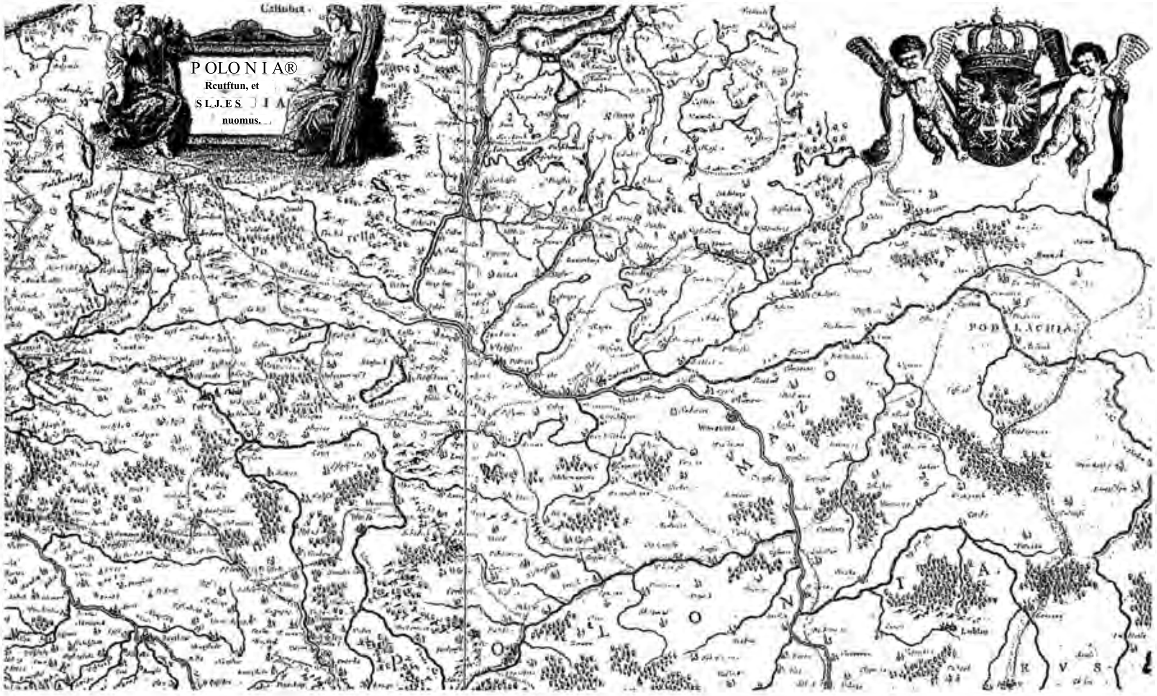


Fig. 5.52-5.53. Fragment of a 1634 map of Poland, Silesia, and part of Bohemia. It has two coats of arms—single-headed eagles, looking east and west. Taken from [1036], pp. 46-47.

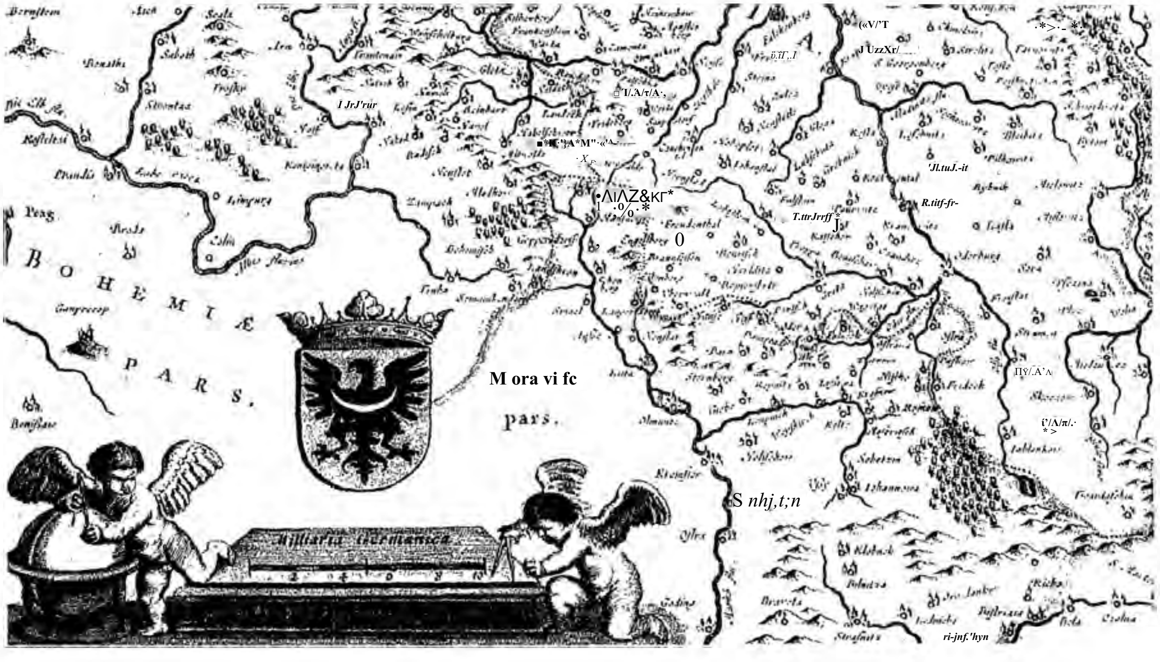

BOHEMIÆ PARS.
Moraviæ pars.
Milliaria Germanica

Fig. 5.54-5.55. Bottom part of the same 1634 map with a single-headed Bohemian-Moravian eagle looking west. An eagle has an Ottoman crescent on its breast. Taken from [1036], p.46.

mian eagle looking west (q.v. in fig. 5.54-5.55). It is fascinating that the western eagle, soaring over Bohemia and Moravia, *still flaunts a huge Ottoman crescent right on the chest.* See more about it in CHRON4, Chapter 10:2, and CHRON6.

It must be assumed that later the Bohemian and Polish reformers recollected (or grew bolder), and removed the imperial crescent, so unpleasant to them, to quickly forget and not recall the recent past when the Ottoman-Horde crescent reigned over all of Europe. And not just over Europe.

The long-term upbringing of Scaligerian history did bear fruit. It is unlikely that anyone in Bohemia today remembers that this European country was once covered with the wings of an eagle with an Ottoman crescent on its chest.

Of course, in the state symbols of Western Europe of the XVIII-XIX century, double-headed eagles survived in some places, *but mainly single-headed eagles, looking west, prevail.*

We give examples of Spanish and French single-headed “western” eagles in fig. 5.56, 5.57, 5.58, 5.59, 5.60,5.61. We took these coats of arms from the French heraldic edition [1477].

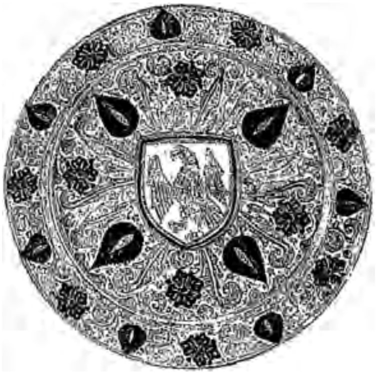


Fig. 5.56. Coat of arms of Spanish Moriscos. Single-headed eagle facing west. Valencia» allegedly XV, but most likely the XVII century, when the eagle in Western Europe had already been made single-headed. Louvre Museum, Paris. Taken from [1477], p. 19.

We do not know of a single *official* Western European coat of arms of any *significant state* of the epoch of the XVII-XIX centuries where a single-headed eagle would look *east.* In any case, if there are any, they are very few.

The Romanovs kept the double-headed eagle as a symbol of their new, Romanovian Russia. Probably, they cherished the idea of restoring the former huge Empire rather sooner than later, but already under their own rule. In any case, such plans were attributed to Peter the Great.

For more details, see CHRON4, Chapter 14:17.

2.

HOW LOOKED THE MAIN CROWN OF THE "MONGOL" = GREAT EMPIRE, AND WHY IT WAS NOT PRESERVED

2.1. Why the crowns in the old images of the Russian Czars-Khans of the XIV-XVI centuries are so different from those in the museums

Let us consider a very interesting and important issue. Let us take old images and see what kind of crowns the Russian-Horde Czars-Khans of the era of the “Mon-

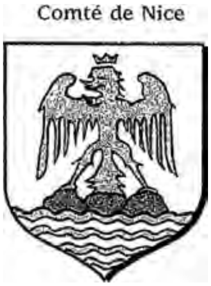


Fig. 5.57. Coat of arms of the French County of Nice (Comté de Nice). Single-headed eagle facing west. Taken from [1477], p. 52.

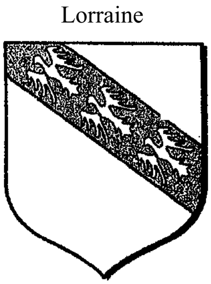


Fig. 5.58. Coat of arms of the French province of Lorraine. Three single-headed eagles facing west. Taken from [1477] ,p. 53.

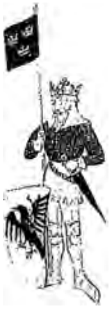


Fig. 5.59. One of the French military emblems. Single-headed eagle facing west. Taken from [1477] > p. 55.

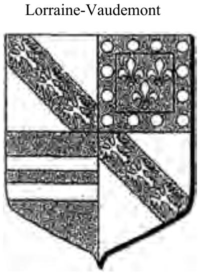


Fig. 5.60. Coat of arms of the French House of Lorraine-Vaudemont. Six single-headed eagles facing west. Taken from [1477], p. 46.

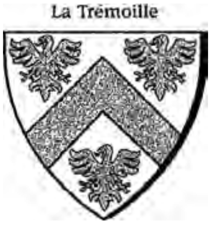


Fig. 5.61. Coat of arms of the French House of La Trémoille. Three single-headed eagles facing west. Taken from [1477], p. 46.

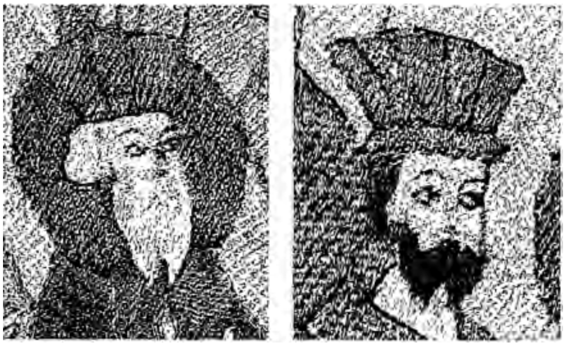


Fig.5.62-5.63. LEFT: The petal crown on the head of the Russian Czar-Khan Ivan III ([812], p. 60). The Czar's head is surrounded by a halo. RIGHT: The petal crown on the head of Vasily, the son of Ivan III ([812], p. 60). Portraits on an embroidered shroud of Elena of Wallachia (Esther). Taken from [550], p. 74.

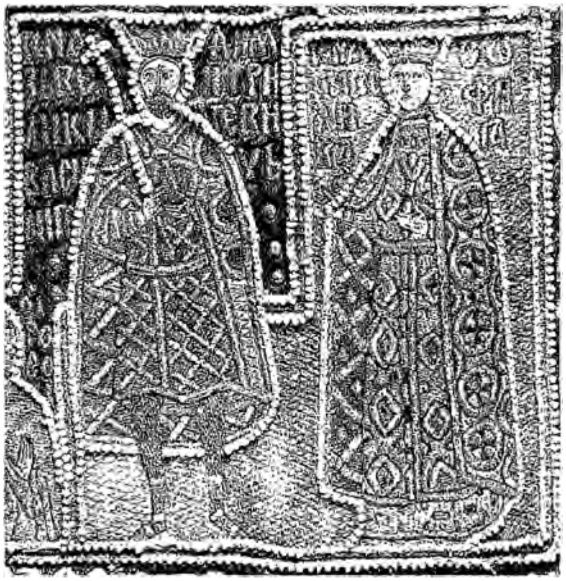


Fig. 5.64. Grand Prince Vasily Dmitrievich and Grand Princess Sophia Vitovtovna. Allegedly XV century. Petal crowns on their heads. Taken from [550], p. 54.

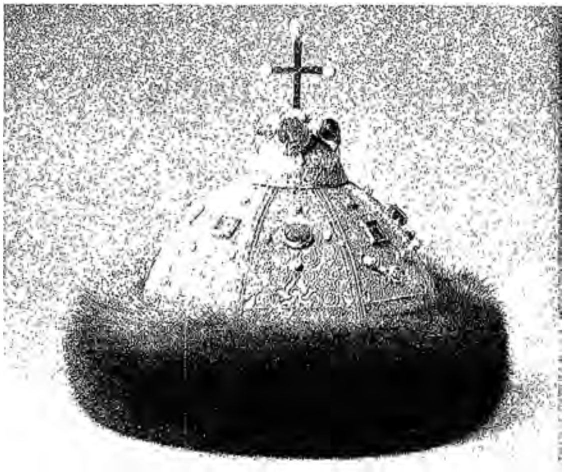


Fig. 5.65. The famous Monomakh's Cap with a fur trim. Stored in the Armory Chamber of the Moscow Kremlin. A similar cap was probably put on when the Czar appeared on the street, on campaigns. It was, so to speak, a "working," rather simple cap. Taken from [550], p. 76.

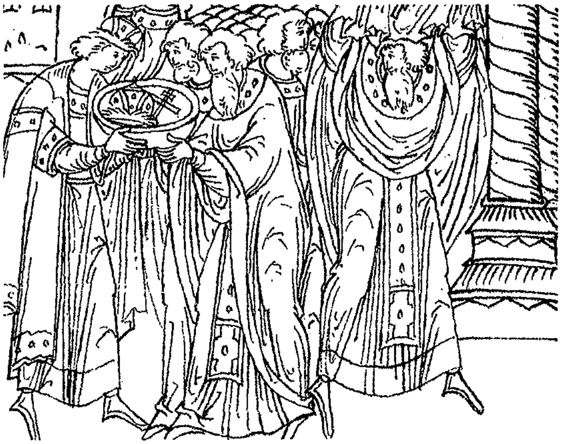


Fig. 5.66. "The coronation of Ivan IV, 1547. A miniature from a chronicle of the XVI century. Fragment" ([550], p. 86). The crown-cap was brought to Ivan IV at his coronation. It really resembles the Monomakh's Cap.

gol" = Great Empire of the XIV-XVI centuries wore on their heads. For example, some Russian "Mongol" crowns are shown in our drawings.

Figure 5.62 shows the petal crown on the head of the Russian Czar-Khan of the XV century, Ivan III Vasilievish. In fig. 5.63 is the petal crown on the head of his son Vasily ([812], p. 60). It is an image on an embroidered shroud of Elena of Wallachia, dated to the XV century.

Figure 5.64 shows a fragment of the large *sakkos* (upper bishop's and royal vestment) of Metropolitan Photius, dated to the XV century, with images of the Grand Prince of the XIV-XV century, Vasily I Dmitrievich, and the Grand Princess, Sophia Vitovtovna.

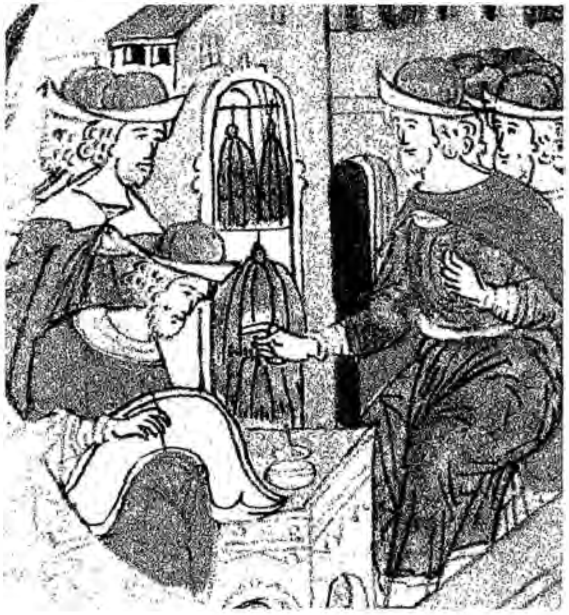


Fig. 5.67. "Reception of Siberian ambassadors with gifts by Ivan IV. Miniature from a chronicle of the XVI century. Fragment." The Czar wears a simple, "street" cap. Taken from [550], p. 89.

The petal crowns on the heads of the prince and princess are clearly visible.

Today in the Armory Chamber of the Moscow Kremlin, they show the "ancient Monomakh's Cap," dated to the end of the XIII—beginning of the XIV century ([550], p. 76; see fig.5.65). At the same time, we are told that it was the *main* royal dress of the Russian czars. Apparently, Russian czars wore similar royal caps from time to time.

Figure 5.66 shows an old miniature from the *Illustrated Chronicle,* allegedly of the XVI century, depicting the coronation of Ivan IV "the Terrible" in 1547. Further, in fig. 5.67, we see a miniature from the same chronicle depicting the reception by Ivan IV of the Siberian ambassadors with gifts. On the right, in a red cape, is the Czar. On his head is a rather simple cap. A large bowl is brought to him, in which there is a royal cap vaguely resembling the "Monomakh's Cap." On the miniature of the XVII century (q.v. in fig. 5.68), we see on the head of the Czar Boris "Godunov" a headdress made on the model of the Monomakh's Cap.

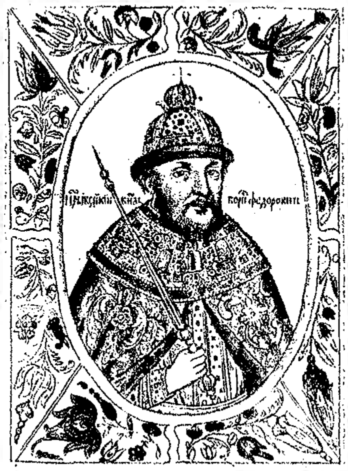


Fig. 5.68. Headdress of Czar-Khan Boris "Godunov" made on the model of Monomakh's Cap. Miniature from the "Titular" of 1672. Taken from [550], p. 101.

It is possible that the czars of Russia-Horde wore such a warm dresses with fur trim when they appeared outdoors, in front of the people, or during winter street ceremonies. Or on a military campaign. When it was cold, and snow was falling. Initially, warm royal headdresses, such as "Monomakhs' Caps," were considered a simplified version of the main royal crown. The main crown was worn mainly in the royal premises, inside the palaces where it was warm, where there was no danger of damaging fine jewelry with the moisture of rain or snow. And where state treaties were signed, where the main, magnificent imperial receptions were held, where ambassadors from remote provinces were invited, etc. There was no need to put on a warm cap in a heated room. In such conditions, the main, coronet crown of Russia-Horde would suit better. Apparently, it was much richer than the Monomakh's Cap known to us today. Even though the latter is literally strewn with jewels.

Most likely, the main Russian-Horde coronet crown was far superior in luxury to the rustic, so to speak, "street" cap of Monomakh. The crown of Russia-Horde was made of pure gold with precious stones. Here, the imperial goldsmiths did not skimp on massive gold, diamonds, etc. This royal crown was, apparently, open, that is, it did not completely cover the head, like a cap.

Indeed, our idea *of the existence in the epoch of the XIV-XVI centuries of the main golden crown of Russia-Horde* is confirmed by ancient royal images. In the book [550], next to the miniature shown in fig. 5.66, there is a second miniature depicting the announcement by Czar Ivan IV of the decree on the land reform of 1551 (q.v. in fig. 5.69). On the Czar's head, we see a *completely different crown, not like the Monomakh's Cap.* Its central element is the "petals" di-

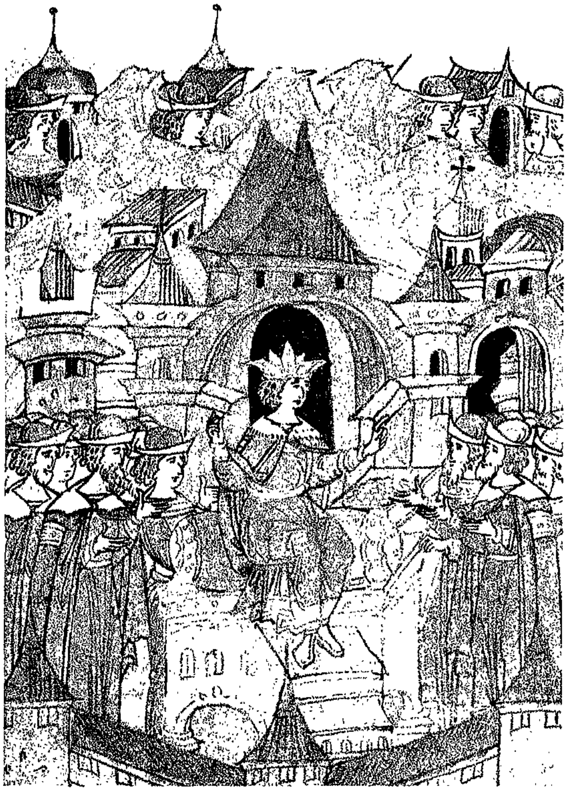


Fig. 5.69. "Land reform. 1551. Miniature from a chronicle of the XVI century." Ivan IV is on the throne. On his head is a petal crown. He announces the land reform of 1551. The petal crown is depicted in bright yellow, probably indicating that the crown is golden. Taken from [550], p. 87.

verging upwards. There is no furry edge here at all. For the sake of brevity, we will tentatively refer to this imperial crown as the "petal" one. The ancient miniature in fig. 5.69 is in color, and it is clearly seen that the crown scepter on the head of Ivan IV is painted bright yellow. The idea of the artist is quite clear. He wanted to respectfully emphasize that the coronet crown is made of gold.

In fig. 5.70, we see another ancient miniature from the *Illustrated Chronicle,* allegedly of the XVI century, depicting Ivan IV when he sent troops on a campaign against Kazan in 1552. See the top left corner of the picture. Again, on the Czar's head is a petal crown, which has nothing in common with the Monomakh's Cap (q.v. in fig. 5.71). Moreover, this crown on the head of Ivan IV (XVI century) surprisingly resembles the petal crown of Vasily I Dmitrievich (XIV-XV century). Before us is either the same imperial crown of Russia-Horde or these crowns are made according to the same main Horde crown template.

Figure 5.72 shows a miniature from the *Illustrated Chronicle,* allegedly of the XVI century, showing Czar Ivan IV the Terrible abolishing "feedings" in 1555-1556. The miniature is colored, and again the petal crown on the head of Ivan IV is painted bright yellow (the Czar is sitting in the center). That is, the chronicler again emphasizes that the imperial crown is golden.

In fig. 5.73, we see Ivan IV receiving the Lithuanian ambassadors ([550], p. 96). On the Czar's head, we see again a petal imperial crown (q.v. in fig. 5.74). Moreover, it can be seen that precious stones are inserted into the crown.

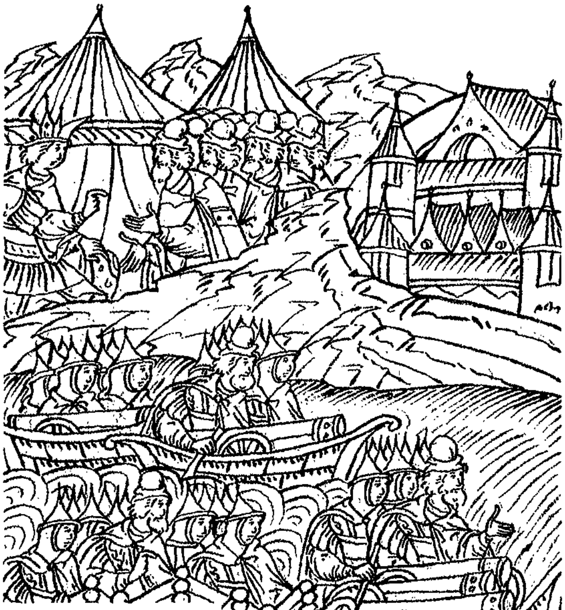


Fig. 5.70. "Ivan IV sends ships with siege weapons to Kazan. 1552. Miniature from a chronicle of the XVI century." Taken from [550], p. 88.

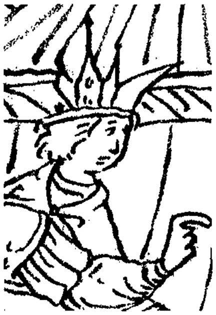


Fig. 5.71. Petal crown-crown on the head of Czar Ivan IV.

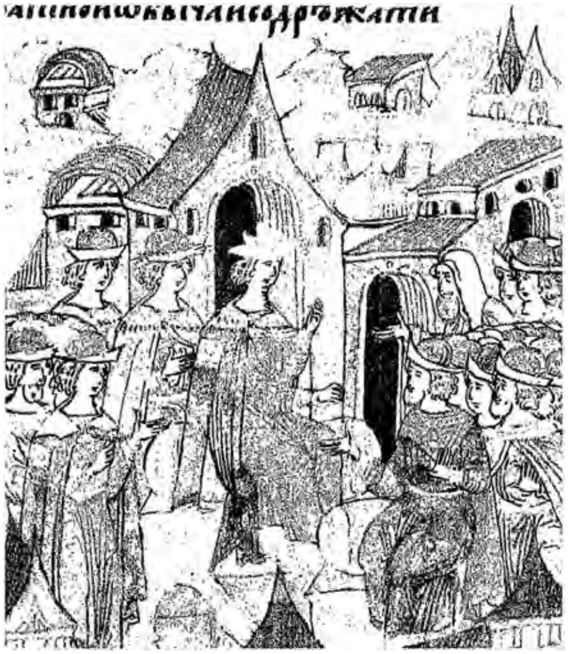


Fig. 5.72. “Cancellation of ‘feedings’ 1555-1556. Miniature of the *Illustrated Chronicle* of the XVI century. Fragment.” Ivan IV wears a golden petal crown (bright yellow in the chronicle). Taken from [550], p. 89.

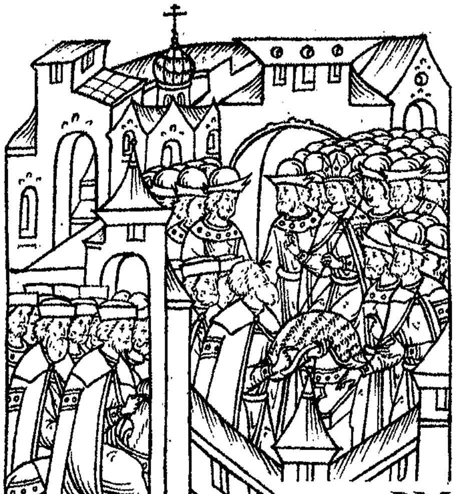


Fig. 5.73. “Ivan IV receives the Lithuanian ambassadors. Miniature from a chronicle of the XVI century.” Taken from [550], p. 97.

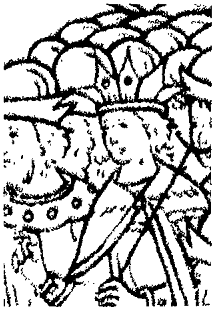


Fig. 5.74. Fragment. Ivan IV wears a petal imperial crown.

The golden imperial crown, depicted in bright yellow on the old miniature, is shown on the head of Ivan IV at the time of his inspection of the cannons taken by the Russian troops in the Livonian War ([550], p. 97).

The sick Czar-Khan Vasily III in *winter* is carried back to the capital on a sleigh. When they were crossing the Moskva River, his sleigh fell down from the broken bridge and through the thin ice, so it had to be pulled out ([578], v. 2, p. 340). Various functions of the “outdoor” Monomakhs’ Cap and the main imperial crown are visible on the old miniature in the “Royal Book” (q.v. in fig. 5.75). On the head of Vasily III, we see a warm royal cap, similar to the Monomakh’s Cap. But on the head of the Czarina, waiting for him in the palace, in the inner chambers, there is a luxurious petal crown of the Empire.

Figure 5.76 shows an old miniature from *The Tale of the Rout of Mamai,* which depicts the departure of Dmitry Donskoy’s troops from Moscow. The same crown of Dmitry Donskoy is shown in the miniature where Dmitry defeats the troops of Mamai (q.v. in fig.

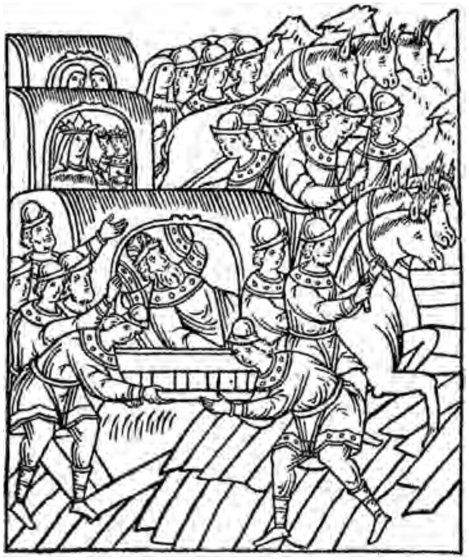


Fig. 5.75. Miniature from the “Royal Book.” The sick Vasily III crosses the river in winter. His headdress resembles the Monomakh’s Cap. Above him we see the his wife, the Czarina, wearing the imperial petal crown. Taken from [578], v. 2, p. 340.

5.78). On the head of Dmitry Donskoy we see an imperial petal crown (q.v. in fig. 5.77). A similar "Mongol" crown is on the head of Dmitry Donskoy's wife (q.v. in fig. 5.79). By the way on both miniatures, next to Dmitry Donskoy another Russian-Horde czar is depicted in the same imperial crown (q.v. in fig. 5.77). Who he is, is not clear. The Romanovian version of Russian history is silent about the *second czar* next to Dmitry Donskoy during the Battle of Kulikovo. We will return to this issue later.

And so on. There are many similar images of the petal "Mongol" crown. Anyone can continue our list further by referring to the editions of old Russian miniatures and icons of the XIV-XVI centuries.

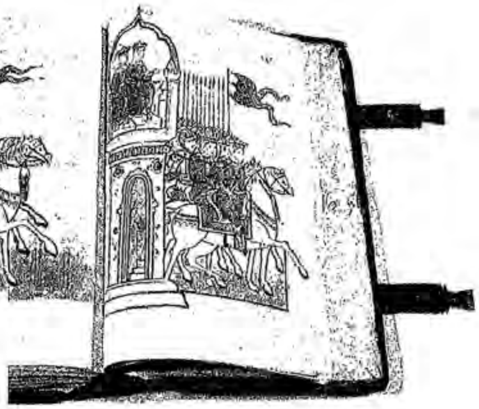


Fig.5.76. *"The Tale of the Rout of Mamai.* Departure of Dmitry Donskoy with the troops from Moscow. Miniature. XVII century." Taken from [974].

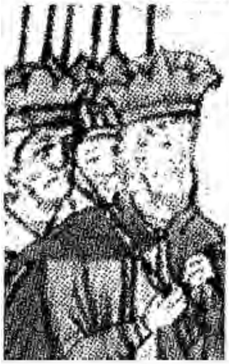


Fig. 5.77. Fragment. Dmitry Donskoy wears a "Mongol" petal crown. Taken from [974].

2.2. Who and why destroyed the main golden crown of the "Mongol" = Great Empire

Most likely the main golden imperial crown of Russia-Horde has not been preserved. Whether or no, it is not shown to the public. Historians keep a profound silence about the crown. Although its numerous images, as we have just seen, are scattered across the pages of old Russian chronicles. Most likely, the Romanovs destroyed the crown in the era of the Reformation and the Great Strife in Russia in the XVII century as one of the main symbolic attributes of the "Mongol" = Great Empire. The gold has been melted down. Diamonds and other valuables were carefully taken out and used for new Romanov jewelry. Gradually the Russian-Horde crown of the Empire was forgotten. The Romanovs of the XVII century made their royal headdresses on the model of the Monomakh's Cap. They retained the idea of the second Russian-Horde cap in their ceremonial attire, which, of course, was also royal, but, so to speak, "street," worn mostly outdoors. Or during a military campaign. Thus, the Romanovs, as it were, emphasized that they still considered themselves the successors of the former Empire. But to nevertheless ideologically separate from it, the main Russian-Horde crown was consigned to deep oblivion, like the Great Empire itself.

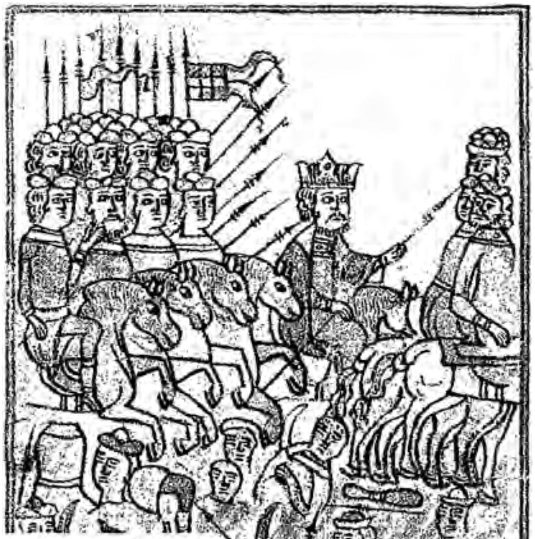


Fig. 5.78. A miniature from *The Tale of the Rout of Mamai.* Dmitry Donskoy wears a "Mongol" petal crown. Taken from [974].

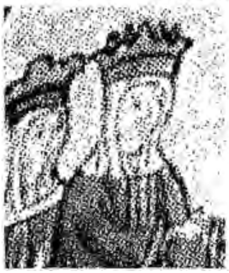


Fig. 5.79. Fragment. Imperial petal crown on the head of the wife of Dmitry Donskoy.

Figure 5.80 shows a well-known old portrait of the end of the XVII century of Czar Alexei Mikhailovich

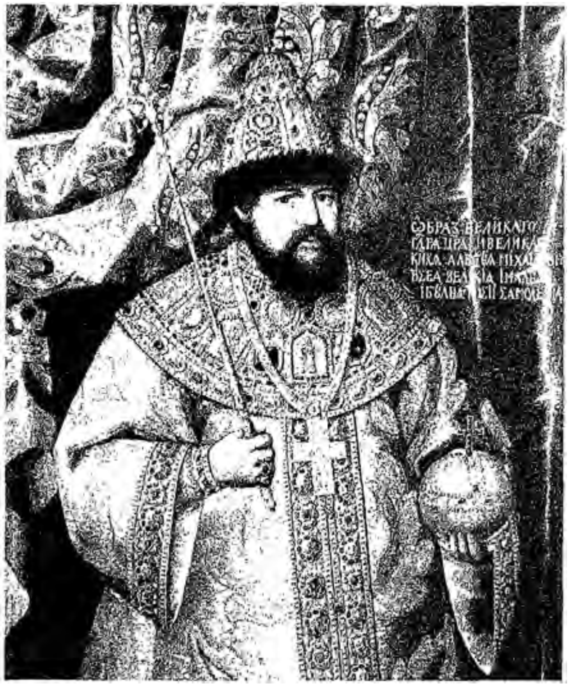


Fig. 5.80. “Czar Alexei Mikhailovich. Unimown artist. Late ’70s—early ’80s of the XVII century.” The royal headdress of Alexei Mikhailovich is made on the model of the Monomakh’s Cap. Taken from [550], p. 126.

Romanov. On his head is a royal crown, already made on the model of the Monomakh’s Cap. There are no traces of the golden “Mongol” petal crown in this attire of the Romanovs.

2.3. The main crown of the Great = "Mongol" Empire is reflected in the old crowns of its many provinces

In the era of the Empire of the XIV-XVI centuries, *everyone knew* its golden crown, both in the metropolis and in numerous provinces. For example, Western European artists placed the petal crown of the Empire on most of the images where the great Czar-Khan of Russia-Horde was present. Or at least his governors, who ruled on his behalf in Western Europe. It was required, so to speak, by the protocol. It must be assumed that the governors of the Empire in its numerous provinces wore crowns on their heads, made according to the model of the main crown of the Empire. But, of course, much more straightforward and not so luxurious. This emphasized the subordinate position of the provinces.

Then, after the split of the Empire in the XVII century, the chroniclers of the rebellious breakaway provinces declared large chunks of the “Mongol” history—i.e., the history of the entire Empire—to be their local history. Furthermore, they said that the petal crown was a specific attribute exclusively of their own, for example, French or other regional rulers. Who, we repeat, in the era of the Empire were just imperial governors. They ruled the provinces of the Empire on behalf of the great Horde Czar-Khan. They were appointed. They obeyed him. And they could be re- moved from office again only by him. At any moment.

Later, having appropriated the idea of an imperial petal crown, the rebellious local rulers “multiplied” it into several very similar, but allegedly different “ancient” national crowns. And the main petal crown of the “Mongol” = Great Empire, *in which all the numerous “local crowns” were reflected,* was deliberately

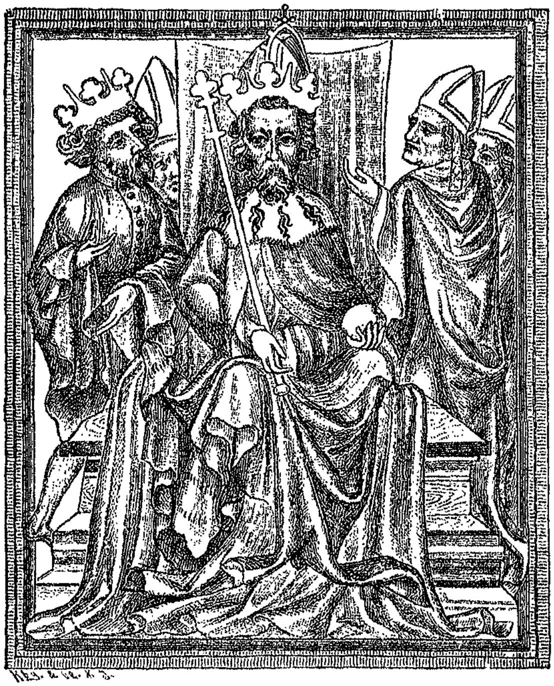


Fig. 5.81. “Miniature from the Golden Bull of Charles IV: Emperor Charles in royal clothes; next to him is his son Wenceslaus and the bishops” ([304], v. 2, p. 438. On Charles’ head is a “Mongol” petal crown.

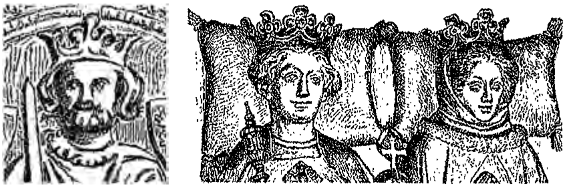


Fig. 5.82-5.83. Petal "Mongolian" crowns of the Habsburg Emperor Wenceslaus (left) and the Habsburg Emperor Rupert and his wife (right). Taken from [304], v. 2, pp. 449 and 451.

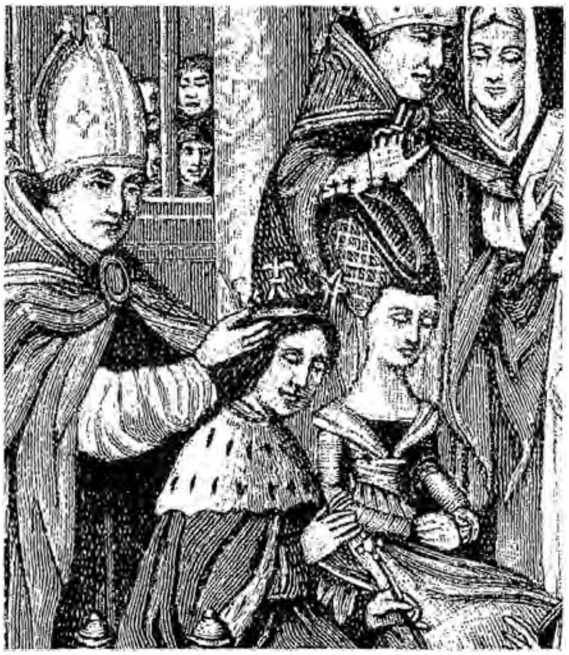


Fig. 5.84. "Coronation of King Charles V of France (1364). Miniature from Jean Froissarts' chronicle. National Library of France" ([304], v. 2, p. 467). On the kings' head is a "Mongol" petal crown.

consigned to oblivion. The original has most likely been destroyed. Only numerous old images remained.

And today we see a petal "Mongol" crown on the heads of various mediaeval rulers and "ancient" kings. Here are just a few of the many examples.

- The "Mongol" royal crown adorns the head of the "ancient" Ptolemy; q.v. in CHRON3.
- We see three such crowns on the coat of arms of the mediaeval city of Cologne, on the territory of modern Germany; q.v. in CHRON3.
- The crown of the Great Empire adorns the head of Jesus Christ on an old French miniature from the *Missal of Reims,* allegedly 1285-1297; q.v. in CHRON3. Numerous angels bring to Christ "Mongol" crowns, symbolizing, probably, the provinces of the Russian-Horde Empire.
- Petal "Mongol" crown on the head of the Habsburg Emperor Charles IV, 1347-1378 (see fig. 5.81). According to our results, the Emperor Charles IV is a phantom reflection of the Russian-Horde Czar-Khan Dmitry of Suzdal, 1359-1363; see Chapter 13.
- The "Mongol" crown was laid on the head of the Habsburg Wenceslaus, 1378-1400 (q.v. in fig. 5.82) . By the way, according to the results obtained in Chapter 3, the Emperor Wenceslaus is a reflection of the Russian-Horde Czar-Khan Vasily I Dmitrievich, 1389-1425.
- "Mongol" crowns are seen on the heads of the Habsburg Emperor Rupert and his wife (q.v. in fig. 5.83) . According to Chapter 3, Emperor Rupert, 1400-1410, is a phantom reflection of the Russian-Horde Czar Yuri Dmitrievich. 1425-1435.

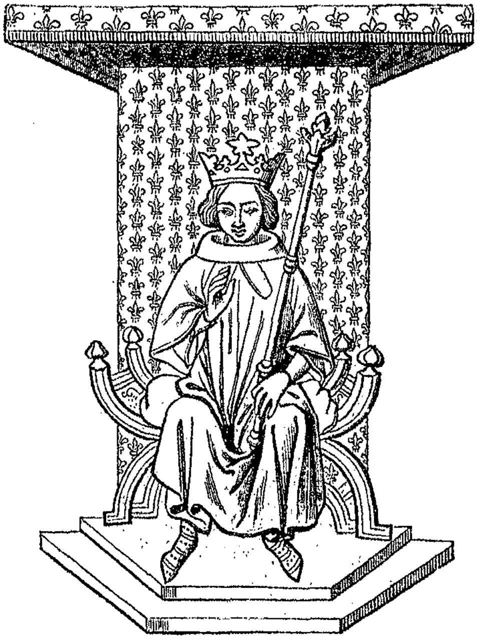


Fig. 5.85. "King Louis IX of France on the throne. Based on a miniature in a XIV century manuscript kept in the National Library in Paris" ([304], v. 2, p. 351). On his head is a "Mongol" petal crown.

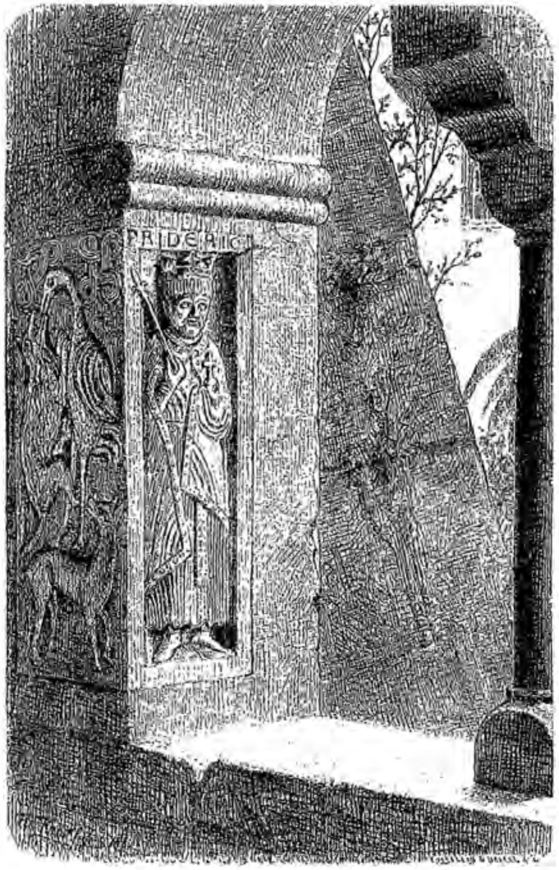


Fig. 5.86. “An image of Frederick Barbarossa carved in stone in the monastery of St. Zeno near Bad Reichenhall in Bavaria” ([304], v. 2, p. 287). On his head is a “Mongol” petal crown.

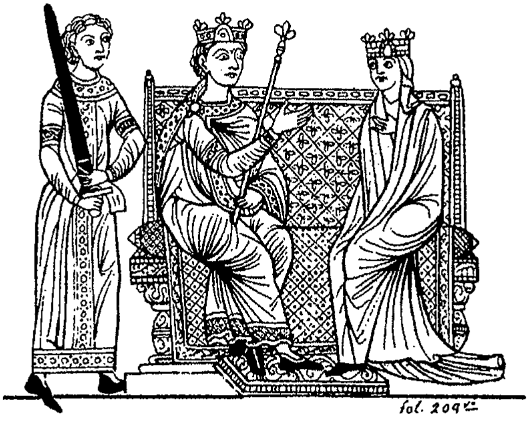


Fig. 5.87. “Solomon and the Queen of Sheba (from *Hortus deliciarum)”* ([45], p. 235). On their heads we see “Mongol” petal crowns. Taken from [45], p. 235.

- Petal “Mongol” crown was put on the head of the French king Charles V during his coronation, supposedly in 1364 (q.v. in fig. 5.84).
- The same crown adorns the head of king Louis IX of France (q.v. in fig. 5.85).
- Petal "Mongol” crown on the head of the Emperor Frederick Barbarossa (q.v. in fig. 5.86).
- Petal “Mongol” crown adorns the heads of the biblical king Solomon and the biblical Queen of Sheba (q.v. in fig. 5.87 and 5.88).

Let us also take a look at the crowns of the English kings of the era of the alleged XI-XV centuries.

- Petal “Mongol” crown on the head of king William II of England, allegedly 1087-1100 (q.v. in fig. 5.89).
- Similar crown on the head of king Stephen of England, allegedly 1135-1154 (q.v. in fig. 5.90).
- Similar crown on the head of king Henry II of England, allegedly 1154-1189 (q.v. in fig. 5.91).
- “Mongol” crown on the head of king John of England, supposedly 1199-1216 (q.v. in fig. 5.92).

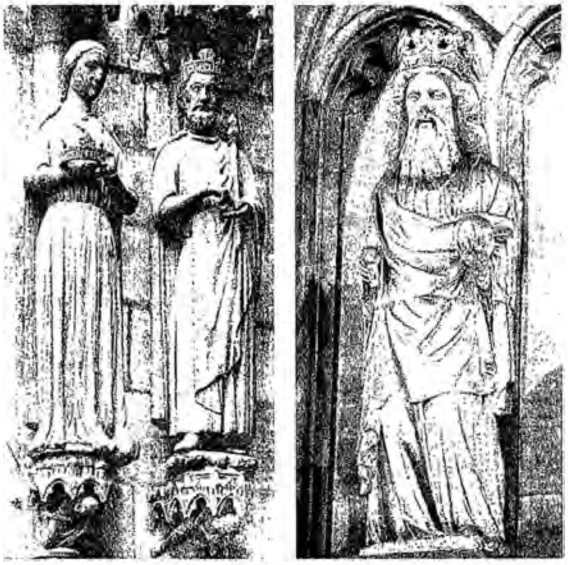


Fig. 5.88 and 5.89. LEFT: “The Queen of Sheba and Solomon. Amiens Cathedral, France. 1220-1236.” We see “Mongol” imperial crowns on the head of the biblical Solomon and in the hands of the biblical Queen of Sheba. Taken and quoted from [45], insert between pp. 160-161. RIGHT: Petal “Mongolian” crown on the head of King William II of England. Allegedly 1087-1100. Taken from [1221].

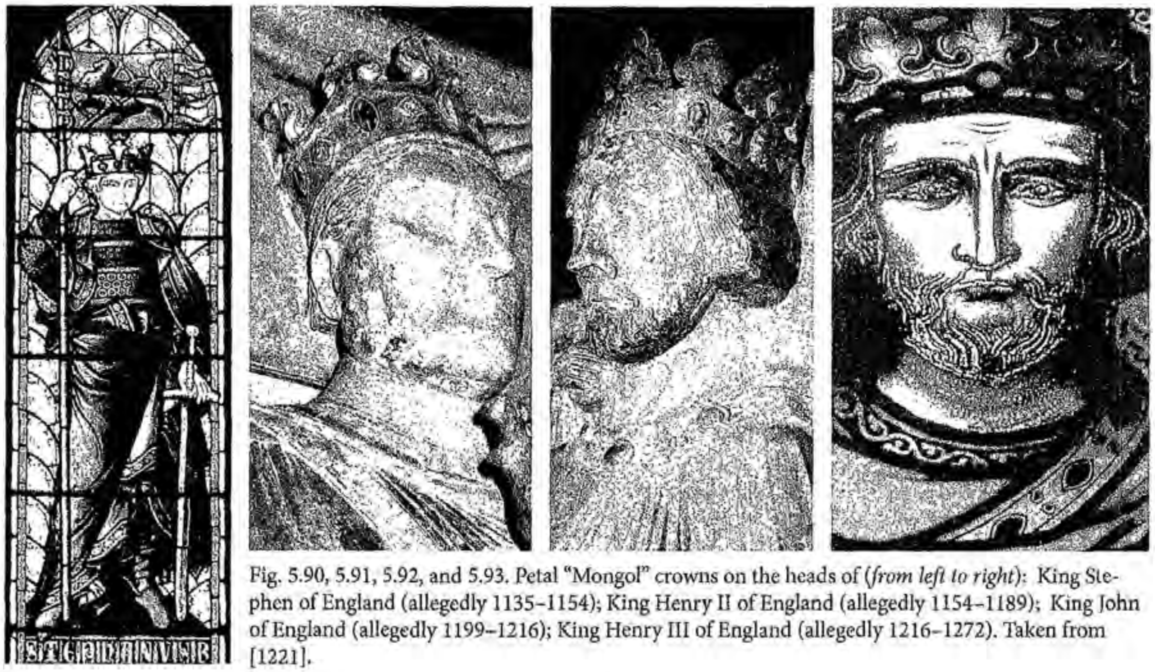


Fig. 5.90, 5.91, 5.92, and 5.93. Petal "Mongol" crowns on the heads of (*from left to right*): King Stephen of England (allegedly 1135–1154); King Henry II of England (allegedly 1154–1189); King John of England (allegedly 1199–1216); King Henry III of England (allegedly 1216–1272). Taken from [1221].

- "Mongol" crown on the head of king Henry III of England, allegedly 1216-1272 (q.v. in fig. 5.93).
- "Mongol" crown on the head of king Edward I of England, allegedly 1272-1307 (q.v. in fig. 5.94).
- "Mongol" crown on the head of king Edward II of England, supposedly 1307-1327 (q.v. in fig. 5.95).
- "Mongol" crown on the head of the English king Richard II, allegedly 1377-1399 (q.v. in fig. 5.96).
- "Mongol" crown on the head of king Henry IV of England, allegedly 1399-1413 (q.v. in fig. 5.97, 5.98).
- "Mongol" crown on the head of king Henry V of England, allegedly 1413-1422 (q.v. in fig. 5.99).

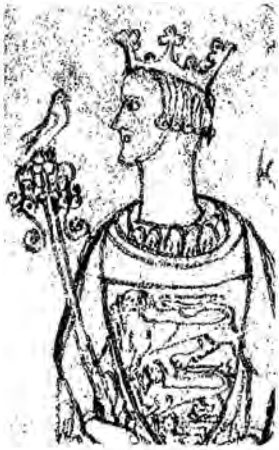


Fig. 5.94. King Edward I of England, allegedly 1272-1307. Taken from [1221].

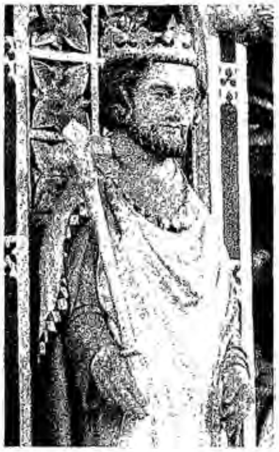


Fig. 5.95. King Edward II of England, supposedly 1307-1327. Taken from [1221],

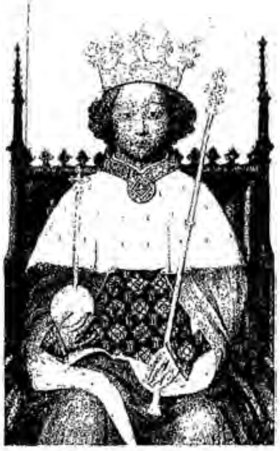


Fig. 5.96. King Richard II of England, 1377-1399. Taken from [1221].

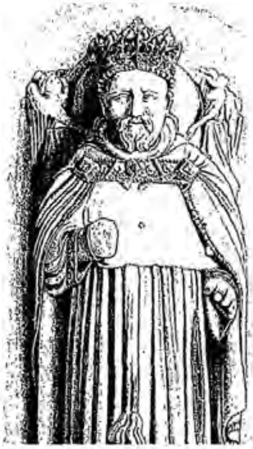


Fig. 5.97. King Henry IV of England. Taken from [304], v.2, p. 471.

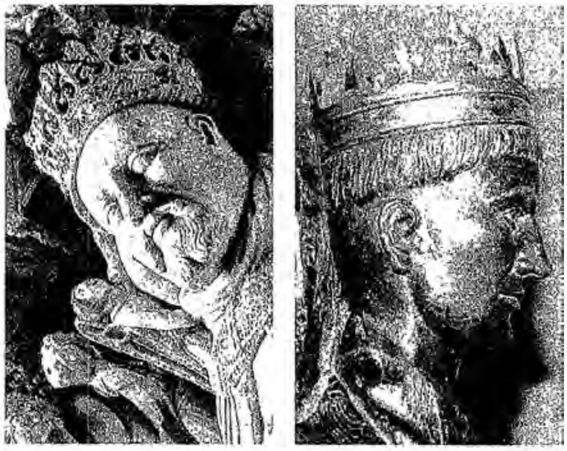


Fig. 5.98 and 5.99. Petal "Mongol" crowns on the geads of (from left to right): King Henry IV of England, allegedly 1399-1413; and King Henry V of England, allegedly 1413-1422. Taken from [1221].

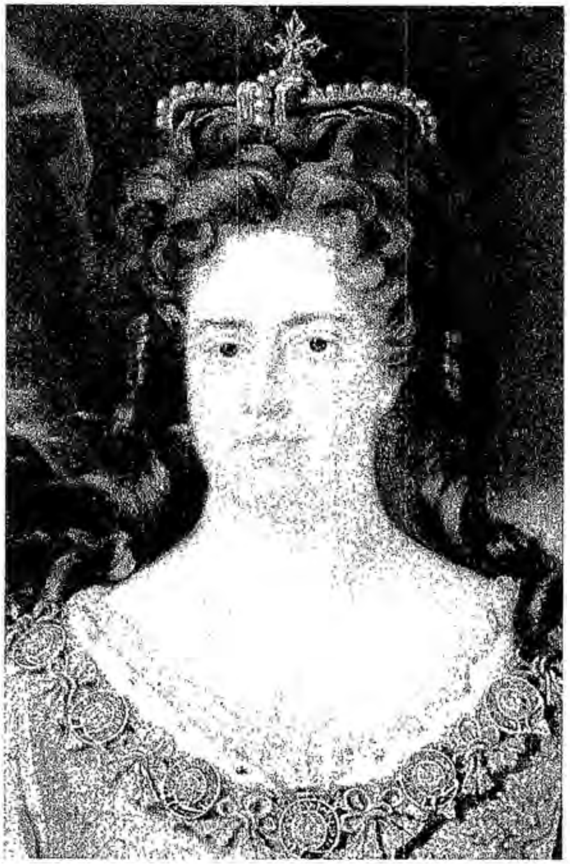


Fig. 5.101. Queen Anne of England, 1702-1714. Her crown is no longer similar to the "Mongol" one. Taken from [1221].

The list of ancient crowns made according to the model of the "Mongol" crown can be significantly expanded.

Figure 5.100 shows the famous gold "German imperial crown 'Corona Aurea' " ([304], v. 2, inset between pp. 322-323). It is believed that German kings were crowned with it. Historians suggest that "this masterful work of art is the handiwork of the *Saracen-Siciliart* artists of the XI-XII century" ([304], v. 2, insert between pp. 322-323). It turns out that the German kings wore crowns made for them by the Saracens and brought to Germany from afar. In Scaligerian history, this looks strange. Couldn't German emperors have their crowns made in Germany, by German masters?

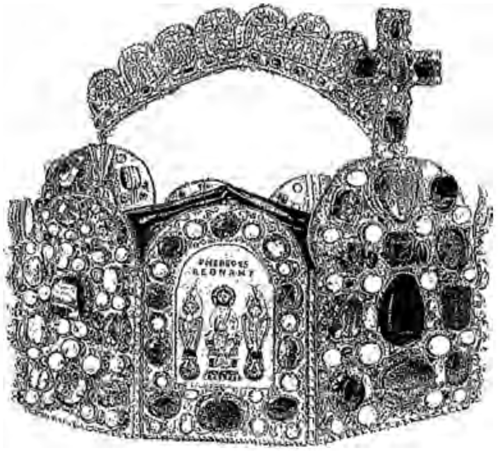


Fig. 5.100. German imperial crown "Corona Aurea." Probably made on the model of the main "Mongol" crown, but in a much simpler form. Taken from [304], v. 2, insert between pp. 322-323.

Our reconstruction removes the oddity. Most likely, the crown "Corona Aurea," the Golden Crown, was made as a simplified version of the main petal "Mongol" crown for the governors who ruled on behalf of the Czar-Khan in Germany. So, the crown for governors could really be brought to Germany from afar, i.e., from the metropolis of the Empire.

Apparently, they did not dare to claim world domination, the idea of which for some time was still firmly associated in the memory of peoples with the petal crown scepter of the Great Empire. Starting from the XVII century, after the split of the "Mongol" = Great Empire, the petal crown scepter disappears from the everyday life of European sovereigns. Therefore, the shape of the late Western European crowns and the Russian crown of the XVIII-XIX century is already completely different. See, for example, fig. 5.101 and 5.102.

In the light of the new chronology, we understand why the XVIII century was called the "Age of Enlightenment." That is, the era before the XVIII century was implicitly declared unenlightened. It turns out that they "enlightened mankind" only in the XVIII century. Such tendentious terminology was introduced by caring reformer teachers, introducing and spreading the Scaligerian version of history. From this new point of view, they began to "enlighten the peoples," banishing the former history from their memory and consigning the former culture to oblivion. The reformers changed the alphabets, and emblems, and rewrote and edited historical chronicles. All such activities were demagogically called "Enlightenment."

There was also such an educational subtext in mind. Like, you were very uneducated. The past was misunderstood. And we enlightened you, taught you. Therefore, you should respectfully listen to our words in the future.

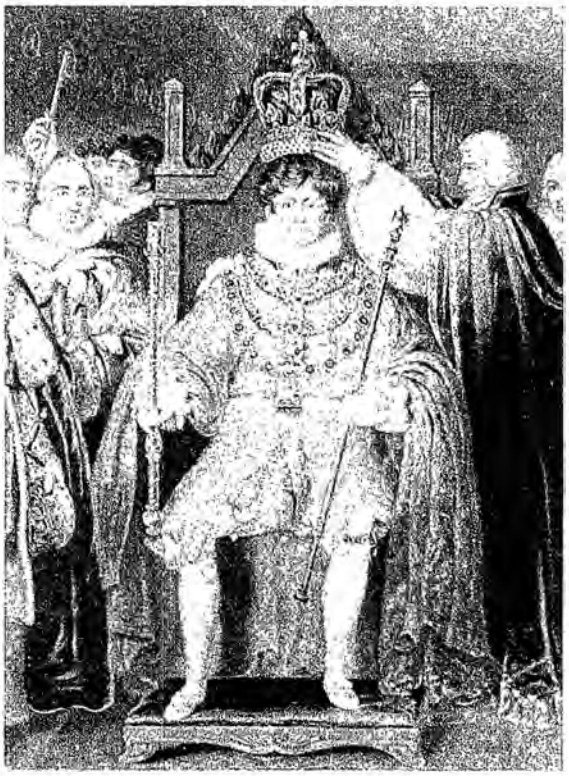


Fig. 5.102. Coronation of King George III of England, 1820-1830. His crown is no longer similar to the "Mongol" one. Taken from [1221].

CHAPTER 6

History of the Middle Ages on the star maps

1

HISTORY OF THE ORIGIN OF THE CONSTELLATIONS

We are told that the constellations depicted on mediaeval star maps, as well as on modern ones, were invented in the deepest antiquity, at least in general terms. Of course, some corrections were made over time, but in general the starry sky, they say, was divided into constellations a very long time ago. They assure, for example, that the signs of the zodiac were probably known "already about 2500 years ago" ([394], p. 45). Further, it is believed that the "ancient" Cicero already knew what the constellations were and described the history of their occurrence in the following way. "A solid sphere without voids was invented a long time ago, and such a sphere was first carved by Thales of Miletus, and then Eudoxus of Cnidus, said to be a student of Plato, inscribed on it the positions of constellations and stars in the sky. ... Many years later, Aratus sang in verse the whole arrangement of the sphere and the positions of the luminaries on it, taken by him from Eudoxus" ([948], p. 14).

For the first time, more or less detailed distribution of stars in various constellations was supposedly given in Ptolemy's *Almagest.* The Ptolemaic constellations, except for small details, coincide with modern constellations shown in star atlases used today. The Ptolemaic names of the constellations, in the vast majority of cases, are also the same as those used today.

Thus, we are convinced that the grouping of stars into constellations, such as Serpens, Gemini, Orion, etc., is a very ancient invention of human thought. And, of course, it had been done long before our era. And, consequently, long before Christianity. There is allegedly no Christian symbolism in them, and nothing that could be associated with mediaeval or biblical events.

We will, however, show that this point of view, instilled in us from the school bench, is wrong. An unbiased look at ancient star charts reveals striking and, in general, obvious connections, for example, with biblical history. And in the light of the new chronology and what we have learned about the *Almagest,* the familiar star atlas turns from something "very ancient" and half-forgotten into a set of vivid illustrations to the history of the XI-XVI centuries. We emphasize once again that all this becomes obvious only after the liberation of our consciousness from the historical dogmatism imposed on us by the Scaligerian chronology.

It is really a mystery why historians of astronomy until now have not paid attention to the obvious connection of star charts with biblical history. The only explanation that comes to mind is the unwillingness to revise the incomprehensible and "dangerous" places in the Scaligerian version of history. Consciously or subconsciously, modern commentators seem to understand that such a revision may well lead to unexpected, and for many, undesirable results. New contradictions may arise within the Scaligerian chronology.

Let us begin with taking a closer look at some old maps of the starry sky. The selection of such charts is insignificant here, since they are all more or less similar to each other. The fact is that the type of constellations and their names are surprisingly standard, which, by the way, indirectly indicates the late origin of the entire system. If it had really been invented several thousand years ago, as we are assured, then in the absence of a printing press, a huge number of completely different versions and discrepancies would have accumulated over the centuries that have passed. But there is nothing of the kind.

Let us take the following old star charts: fig. 6.1, fig. 6.2, fig. 6.3, fig. 6.4, fig. 6.5, fig. 6.6-67, fig. 6.8, fig. 6.9, fig. 6.10, fig. 6.11-6.12, fig. 6.13, fig. 6.14, fig. 6.15, fig. 6.16.

As we will see, almost all the shapes of the constellations and their relative position fit quite naturally into the mediaeval history of Europe. They are like pictures drawn in different parts of the sky. They highlight the *most significant events* of the XI-XVI centuries. The twelve zodiac constellations are the most ancient pictures. The zodiac belt of twelve figures, most likely, tells us about the events of the distant XII century associated with Jesus Christ.

In addition, as we will show, the founders of the "Mongol" = Great Empire are depicted on the star maps—George the Victorious, Genghis Khan, and Ivan Kalita = Caliph, that is, Batu Khan. Much space is devoted to the Ottoman = Ataman conquest of the XV-XVI century. It is also the biblical conquest of the "promised land." You can see Moses lifting the "brazen serpent," and Aaron = Orion, with his golden censer. The constellations-pictures dedicated to these events point at them so frankly and unambiguously that it is almost impossible not to notice it. This was hindered only by the Scaligerian chronology. Then the voyage of the biblical Noah = Columbus across the Atlantic at the end of the XV century is depicted. And so on.

The whole "history in sky pictures" was apparently completed no earlier than the XVI century. Already because it includes the Ottoman conquest of the late XV—early XVI century. Recall that astronomy and astrology flourished in Europe in the second half of the XVI century. Therefore, the idea of depicting the main events of the "Mongol" imperial history in the starry sky fits perfectly into the general atmosphere of this particular era. And since, on the other hand, it was the era of early book printing and already quite developed communication between people, there was no particular discord in the "star pictures." They have come down to us almost in their initial form.

2.
THE ZODIAC

2.1. Constellations of Cancer and Capricorn as astronomical marks of solstices

Let us start with the zodiac, apparently the oldest set of images in the sky. It consists of twelve constellations (q.v. in fig. 6.17 and 6.18). However, in the *Almagest,* we see eleven zodiac "pictures," not twelve. The fact is that the modern constellation Libra is called Claws there. This refers to the "Claws [of Scorpio]" ([704], pp. 245, 580). Thus, two zodiac constellations are assigned to the "picture of Scorpio" in the *Almagest.* Of these eleven celestial pictures of the zodiac, two have a purely astronomical meaning. These are Cancer and Capricorn. It is especially true for Cancer. The constellation Cancer covers the point of the summer solstice. It takes place in June; according to the Gregorian calendar, on June 22. Recall the correspondence between the signs of the zodiac and the months of the year: Aries is March, the first month; Taurus is April, Gemini is May, and Cancer is June. Since in the uniform zodiac the beginning of the sign of Aries, that is, the first 30-degree sector, is placed at the vernal equinox, then the beginning of the sign of Cancer is placed at the point of the summer solstice. At the time of the summer solstice, the day begins to decrease and goes back on track. Naturally, this was expressed by the image of Cancer, which moves backward.

Capricorn is diametrically opposite to Cancer. It corresponds to the winter solstice, the shortest day. Why the winter solstice is depicted by the rather bizarre beast Capricorn is not very clear. Perhaps this symbolism has already been forgotten. At least Capricorn, unlike other images of the constellations, is characteristic only for astronomy. In legends and myths far from astronomy, it is usually not found.

The association of Cancer with the summer solstice and Capricorn with the winter solstice is reflected in the well-known names of the Tropic of Cancer and

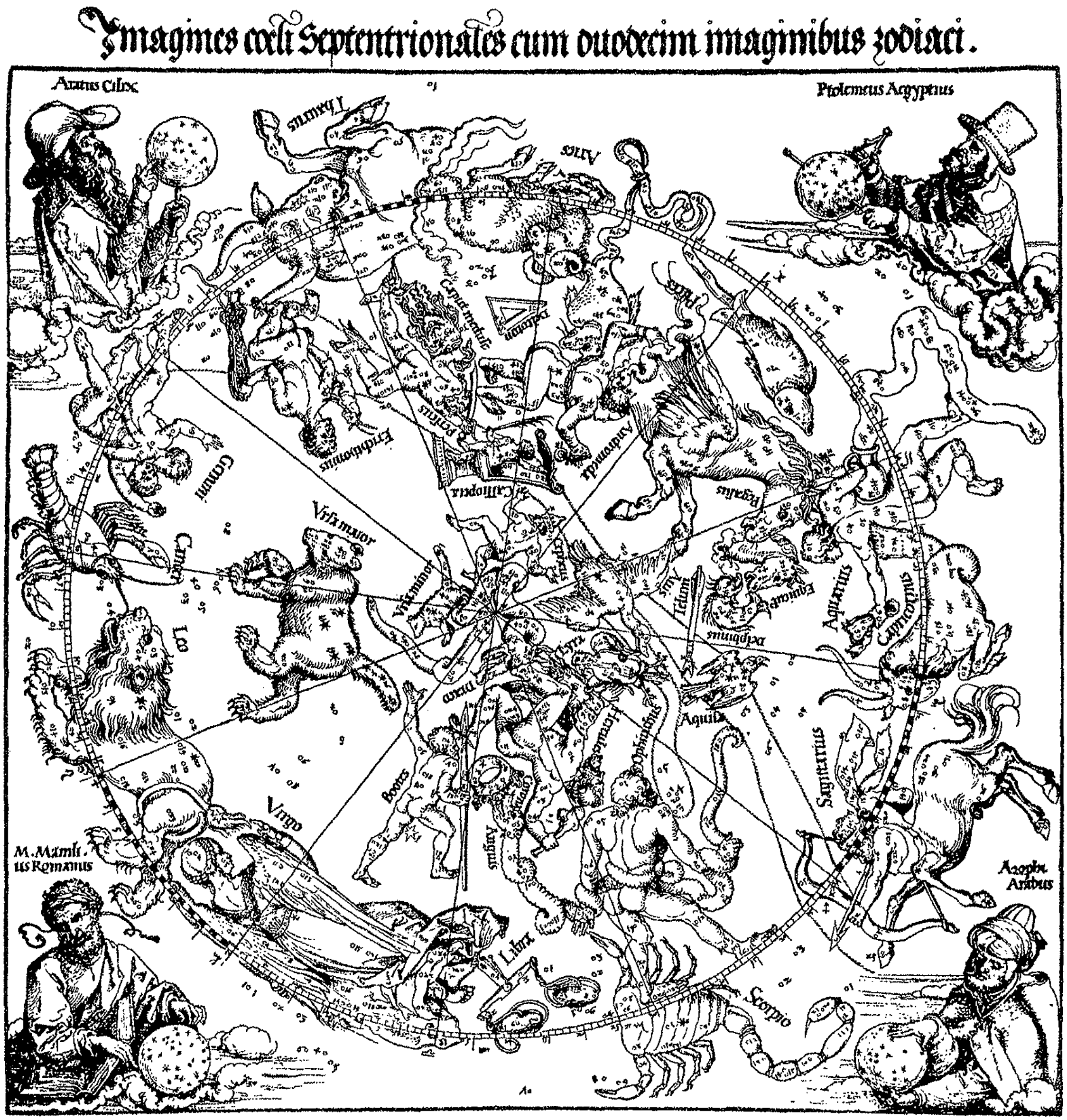

Imagines coeli Septentrionales cum duodecim imaginibus zodiaci.
Aratus Cilix
Ptolemeus Aegyptius
M. Manli. us Romanus
Azophi Arabus
Taurus
Aries
Pisces
Gemini
Cancer
Leo
Virgo
Libra
Scorpio
Sagittarius
Capricornus
Aquarius
Ursa maior
Ursa minor
Erichthonius
Caput medusae
Perseus
Cassiopea
Andromeda
Pegasus
Equiculus
Delphinus
Aquila
Ophiulcus
Hercules
Bootes
Draco

Fig. 6.1. Map of the northern hemisphere of the starry sky, drawn by Albrecht Diirer allegedly in 1515. Taken from [544], v. 4, p. 204.

the Tropic of Capricorn. On the Tropic of Cancer, the Sun is at its zenith at noon of the summer solstice, and on the Tropic of Capricorn it is at noon of the winter solstice ([797], p. 1350).

The constellations of Capricorn and Cancer divide the zodiac precisely in half (q.v. in fig. 6.17 and 6.18). As we will now show, each of the resulting halves of the zodiac tells "in pictures" about the famous events of ancient history. Each half tells its story. Let us turn to fig. 6.17 and fig. 6.18.

Between Capricorn and Cancer are located, on the one side, Aquarius, Pisces, Aries, Taurus, and Gemini. On the other side are Sagittarius, Scorpio with Claws-Libra, Virgo, and Leo.

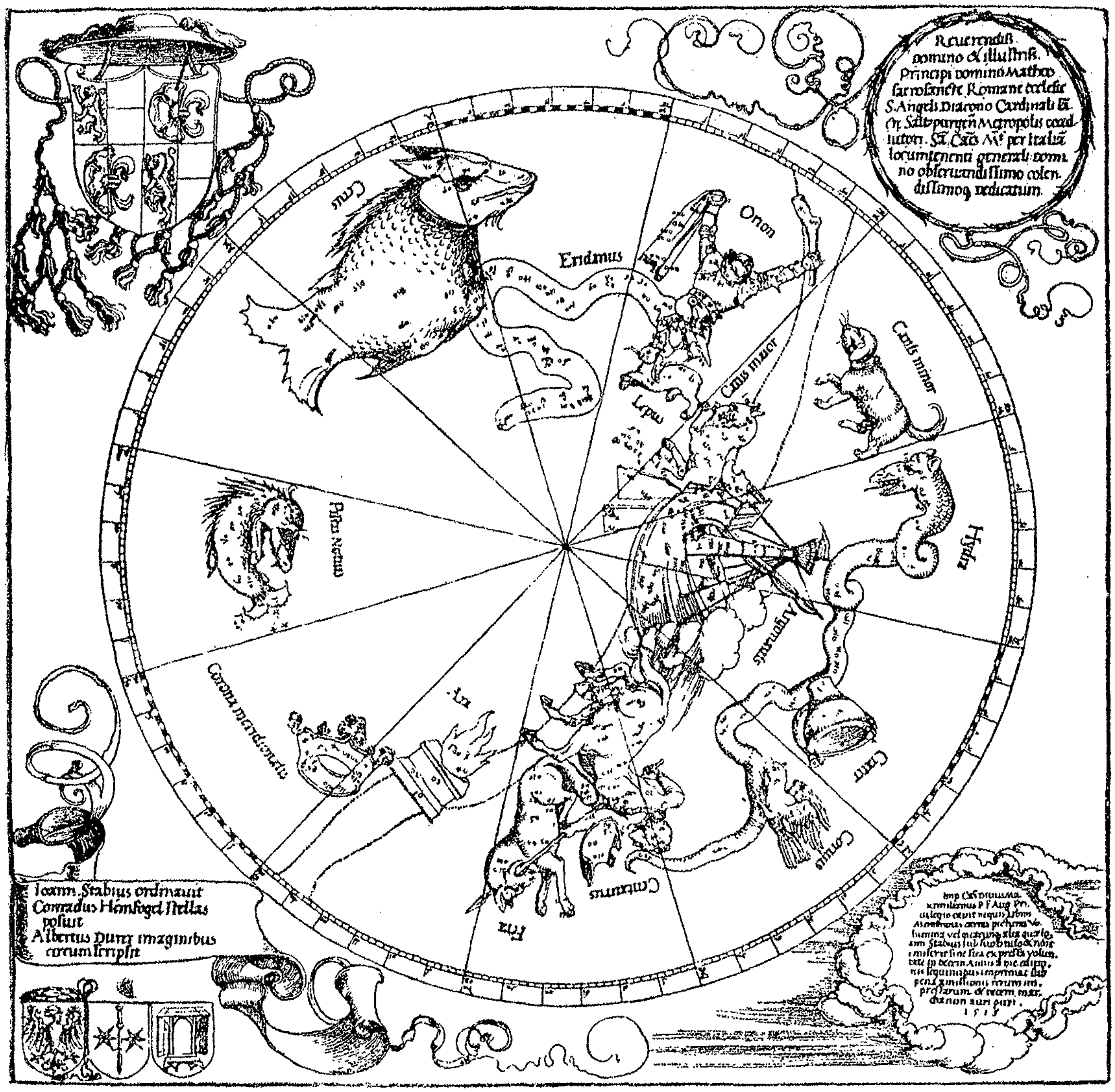

Cetus
Eridanus
Orion
Lepus
Canis maior
Canis minor
Hydra
Argonavis
Crater
Corvus
Centaurus
Fera
Ara
Corona meridionalis
Piscis notius
Ioann. Stabius ordinavit
Conradus Heinfogel stellas posuit
Albertus Durer imaginibus circumscripsit

Fig. 6.2. Map of the southern hemisphere of the starry sky drawn by Albrecht Diirer allegedly in 1515. Taken from [544], v. 4, p. 105.

2.2. The first half of the zodiac is a brief Gospe! in pictures

Let us start with the first row of constellation pictures. It tells us about the most ancient events of the XII century, associated with Jesus Christ. It can be said that this is a brief transcription of the Gospels with the help of hieroglyphic pictures. The transcription begins with a pair of "water" pictures—Aquarius and Pisces. What do they mean? The answer is unambiguous. *Fish was one of the most common symbols of Jesus Christ in the Middle Ages.* Then the thought immediately arises that Aquarius pouring water towards Pisces (see fig. 6.17) is John the Baptist. It can be verified. Below we will give the old images of the zodiac that contain additional, reasonably clear signs that Aquarius represents precisely John the Baptist.

Let us go back to the constellation Pisces. In the en-

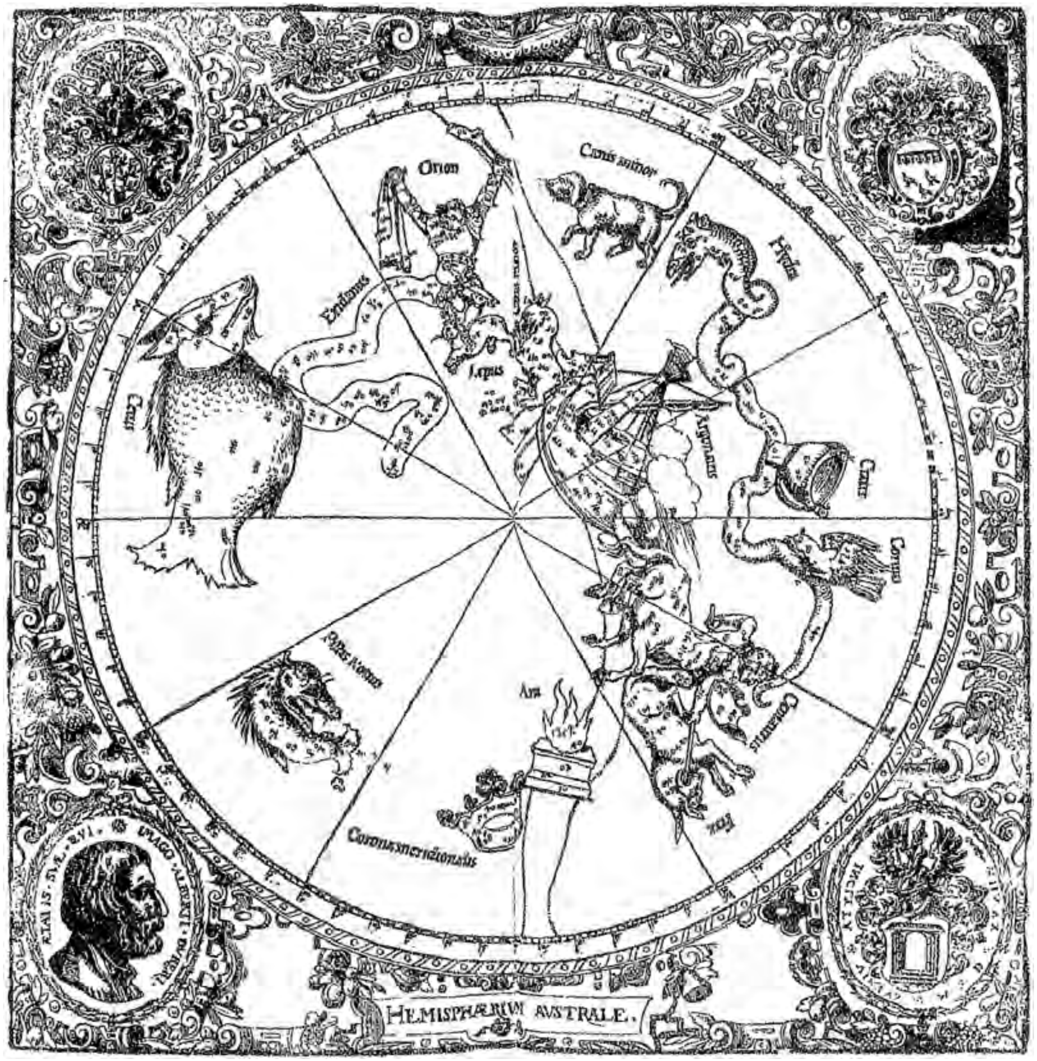

Orion
Canis minor
Hydra
Eridanus
Cetus
Lepus
Argonauta
Crater
Corvus
Centaurus
Fera
Ara
Piscis Notius
Corona meridionalis
HEMISPHÆRIVM AVSTRALE.

Fig. 6.3. Albrecht Düress map of the southern hemisphere of the starry sky, published again in 1527, but in slightly different version. The commentators note, that "the decorative frame was added, which includes a portrait of the artist himself" ([90], p. 9). There was nothing like this on the map of 1515. Taken from [90], p. 9.

cyclopedia *Christianity,* we read that ICHTHYS (ΙΧΘΥΣ, *fish* in Greek) is an ancient monogram of the name Jesus Christ, consisting of the initial letters of the words: "Ιησοῦς Χρῖστός Θεοῦ Υἱός Σωτήρ" ("Jesus Christ, Gods Son, Savior"). This monogram was often depicted allegorically as a fish" ([936], v. 1, p. 658).

Figures 6.19, 6.20, and 6.21, show ancient images of two Pisces as symbols of Christ. Figure 6.19 shows a fresco depicting the Breaking of Bread. The fresco was found in the catacombs of the first Christians and is considered one of the oldest Christian images ([576], pp. 247-248). On the table right in front of Christ is a plate with two fish. On some old tombstones, we see the image of two fish, apparently symbolizing the crucified Christ (q.v. in fig. 6.21). Today this custom has already been forgotten. Crucifixion is no longer depicted on graves in the form of fish.

Figure 6.22 reproduces a fragment of the famous

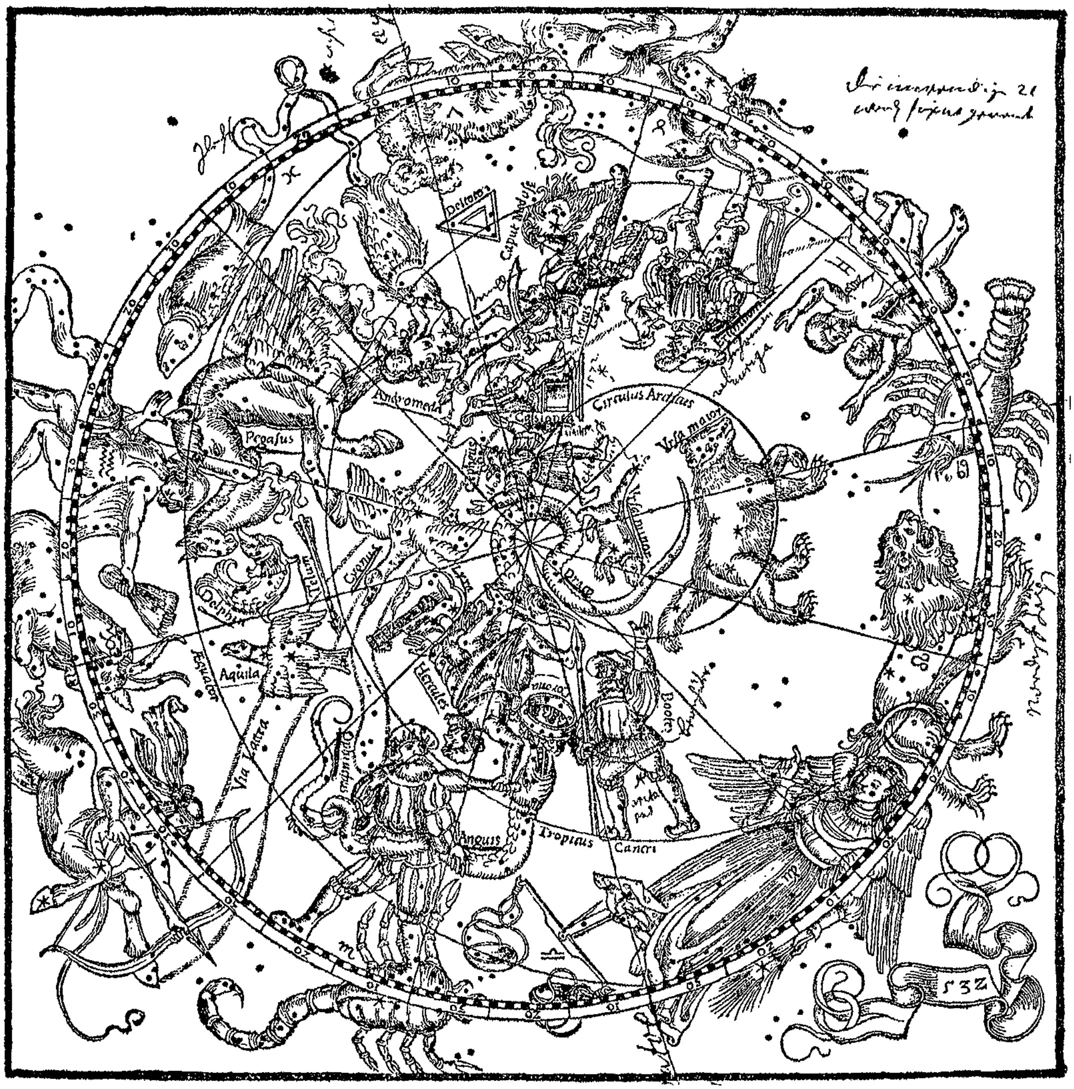

Deltoton
Caput Meduse
Perseus
Auriga
Andromeda
Pegasus
Cassiopea
Circulus Arcticus
Ursa maior
Cepheus
Ursa minor
Draco
Cygnus
Telum
Delphin
Aquila
Equator
Via lactea
Hercules
Ophiulcus
Bootes
Anguis
Tropicus
Cancri
1532

Fig. 6.4. Star map of the northern hemisphere from the 1551 edition of the *Almagest.* Some constellations are depicted in mediaeval clothes! Taken from [543], insert between pp. 216—217.

masterpiece of Albrecht Dürer, "The Arch of Glory of Emperor Maximilian I" (Ehrenpforte). Here we see an ancient coat of arms, where two Pisces clearly form a cross, or the letter X, a well-known symbol of Christ (q.v. in fig. 6.23). A similar ancient coat of arms, "Pisces = Christ," also present on the "Arch of Glory," is reproduced in fig. 6.24.

As we have already said, if Pisces represent Christ, then Aquarius is most likely John the Baptist. Figure 6.17 clearly shows that Aquarius is pouring water right on Christ-Pisces. In his outstretched left hand, Aquarius holds an object resembling a towel folded in half (q.v. in fig. 6.17 and 6.25). After baptism, a person who has left the font is wiped with a towel.

Apart from the baptism, the most striking detail associated with John the Baptist is his execution and severed head. It is interesting to see if there are images in the zodiac where either a severed head or a

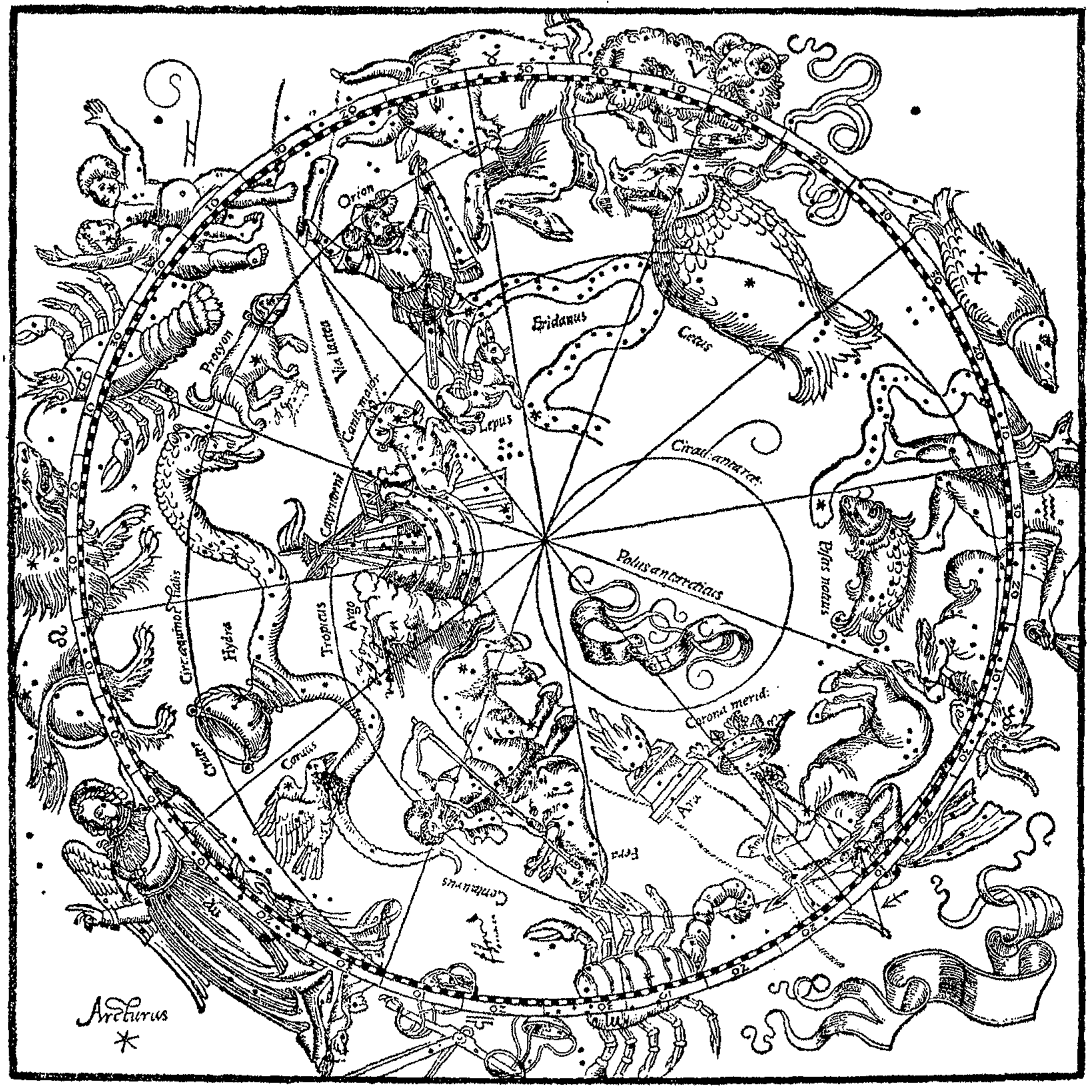

Orion
Eridanus
Cetus
Lepus
Via lactea
Procyon
Canis maior
Tropicus Capricorni
Circ. antarct.
Polus antarcticus
Pisces notius
Argo
Hydra
Circ. aequinoctialis
Crater
Corvus
Centaurus
Fera
Ara
Corona merid.
Arcturus

Fig. 6.5. Star map of the southern hemisphere from the 1551 edition of the *Almagest.* The constellation Orion, for example, is depicted as a mediaeval knight. Taken from [543], insert between pp. 216-217.

headless body is depicted next to Aquarius. Such images do exist. We find them in the "ancient" Egyptian zodiacs (q.v. in fig. 6.26 and 6.27). Next to Aquarius are shown: in one case, a body without a head, and in the other, nine identical headless bodies surrounded by knives. This means that Aquarius is the depiction of John the Baptist.

Thus, the first two constellations of the zodiac series— Aquarius and Pisces—depict the baptism of Christ. Let us move on to the next pair of constellations—Aries and Taurus (see fig. 6.17 and 6.18).

Aries, or Lamb, is also one of the most famous images associated with Christ. Moreover, the Lamb is called Christ in the church rite of Communion, which is closely connected with the crucifixion of Christ. Some of the numerous mediaeval depictions of Christ as a lamb, or Christ with a lamb, are shown in fig. 6.28, fig. 6.29, fig. 6.30, fig. 6.31, fig. 6.32, and fig. 6.33. Fig.

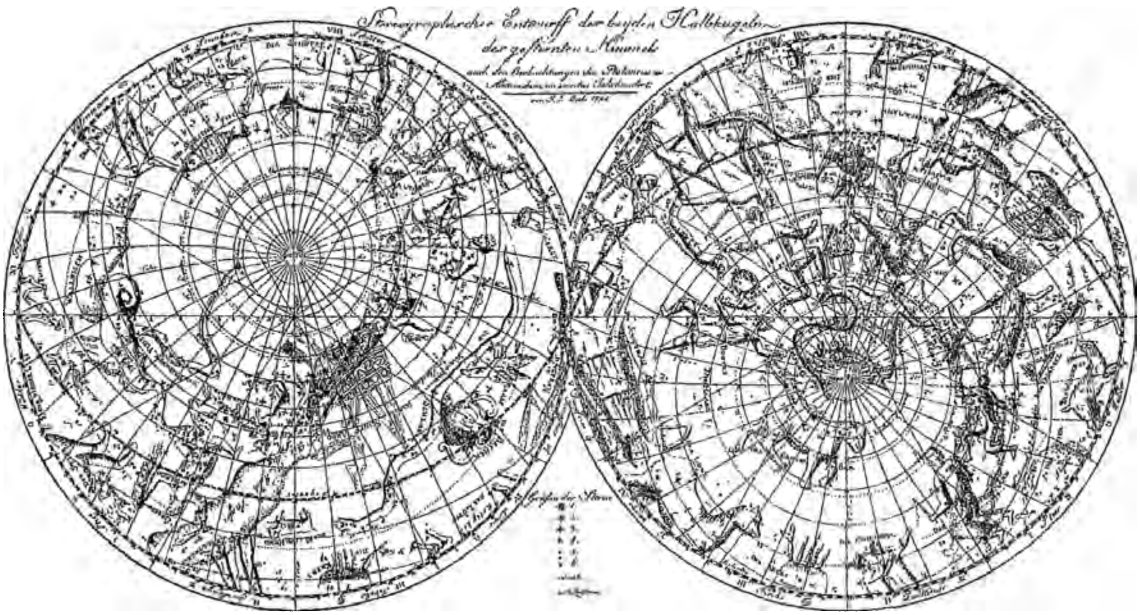


Fig. 6.6-6.7. Map of the northern sky composed in the XVIII century by the astronomer Johann Elert Bode basing on Ptolemy's *Almagest.* Published in the book: J. E. Bode, *Claudius Ptolemdus... Beobachtung und Beschreibung der Gestirne und derBewegung der himmlischen Sphäre.* 1795. Taken from [544], v. 4, insert between pp. 184-185.

6.34-6.35 shows a fresco on the ceiling of the Bonn Minster church in Germany, where in the very center Jesus Christ is depicted as a lamb (Aries). A stream of blood flows from the chest of the lamb-Christ into a bowl. Recall that in the ancient images of the crucifixion of Christ, blood flows from a wound inflicted by a spear. A similar picture of Aries with a stream of blood from the chest and against the background of the Sun is also featured in the engraving by Albrecht Diirer (q.v. in fig. 6.36). Let us recall that Christ was identified with the Sun.

Figure 6.37 shows a fragment of a painting by Lukas Cranach the Elder, where a lamb with a cross is drawn right under the feet of crucified Jesus Christ.

Let us get back to astronomical images. Now we will pay attention that Aries = the crucified Christ is depicted *right on the Taurus* (q.v. in fig. 6.17 and 6.18). Only the upper part of the Taurus protrudes from under the Aries-Christ—a horned head and front legs. Perhaps, instead of Taurus, there was once depicted a cross in the zodiac. Or Taurus itself meant a cross. Ancient images confirm this idea (see fig. 6.28 and 6.31). There Aries is shown against the background of the cross as if itself crucified. Then the picture becomes quite clear—Aries-Christ is crucified on the cross-Taurus.

Finally, in the very name of the zodiac constellation Taurus, the Greek word *"stavros"* (σταὑρος) is easily guessed, which means the cross on which Christ was crucified in the Gospels. The word "stavros" is used in the Greek Gospels. Recall that the Latin letter "U" could be read as "V" in the past, and vice versa. In addition, the first letter T in the name of the constellation Taurus looks like a T-shaped cross. This form of the cross used to be quite common. We present such images below.

Traces of the indicated symbolism, where the Taurus bull was identified with the cross, we see in the famous Spanish *corrida.* It is possible that initially, in the *corrida,* the bull symbolized the cross that killed Christ, and the matador represented Christ himself.

Thus, the pair of constellations Aries + Taurus depicts the crucifixion of Christ. This is why it immediately follows the Aquarius + Pisces pair. The two main events of the gospel story—baptism and crucifixion—are depicted consequently.

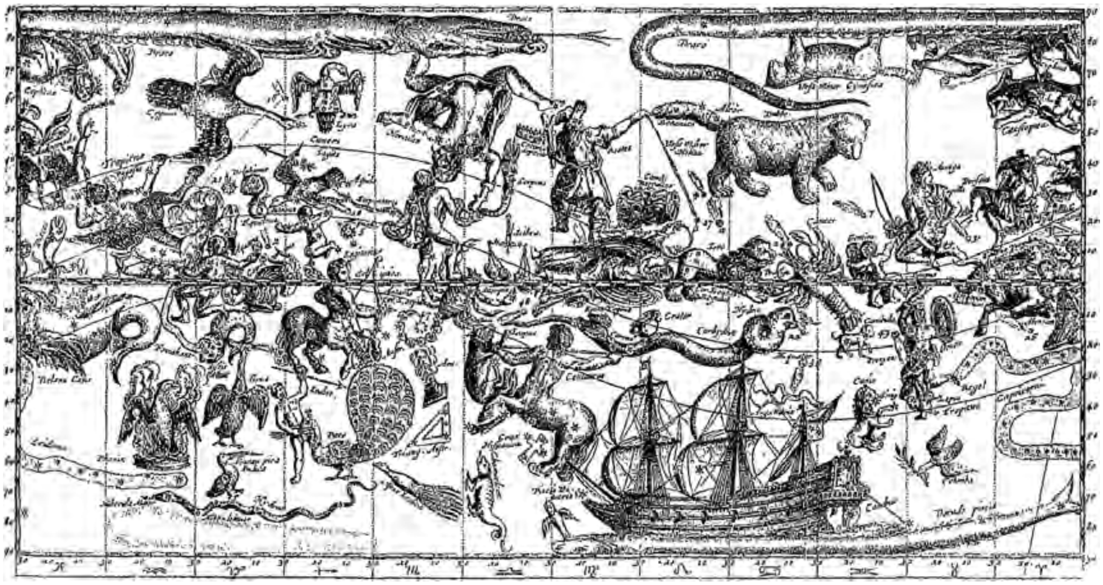


Fig. 6.8. Star map from a XVII century book by Stanislaw Lubieniecki. It is clearly seen that the star Gamma Aries has been chosen as the starting point for the reference of longitudes. Here the equator intersects with the ecliptic. Taken from [1257]. See also [543], insert between pp. 26-27.

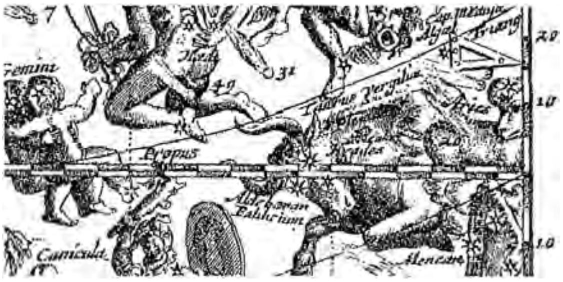


Fig. 6.9. Fragment. The right edge of Lubienieckis' map, where the celestial equator intersects the ecliptic in Gamma Aries. Taken from [1257]. See also [543], insert between pp. 26-27.

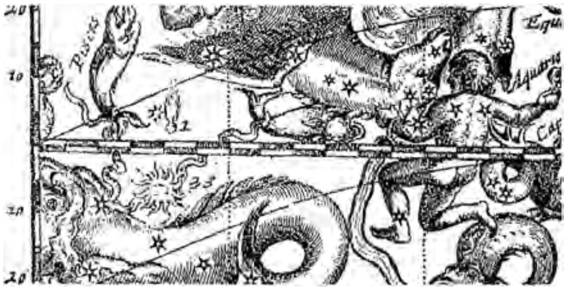


Fig. 6.10. Fragment. The left edge of Lubienieckis' map, where the celestial equator intersects the ecliptic in Gamma Aries. Taken from [1257]. See also [543], insert between pp. 26-27,

This series of images ends with the constellation Gemini. The question is, what did it mean? Note that the two brightest stars in Gemini are Castor and Pollux, or Polydeuces (q.v. in fig. 6.38). Castor and Pollux are well known in "ancient" Roman and "ancient" Greek history—they are the *Dioscuri,* twin half-brothers, one of whom, Pollux, was the son of Zeus, and the other, Castor, was the son of the king of Sparta ([532], p. 190). "Dioscuri" most likely meant "Divine Kings." The legends about the Dioscuri say that they appear in the sky as two stars in the constellation Gemini ([532], p. 191). Perhaps the Dioscuri, twin icings, are Roman Romulus and Remus, the founders of the "Mongol" = Great Empire, Genghis Khan = Georgy Danilovich, and Batu Khan = Ivan Danilovich Kalita = Caliph. The legends about the Dioscuri say that Castor was killed, and Pollux (Polydeuces), being immortal, was taken to Olympus ([532], p. 191). The rapprochement of Castor with George the Victorious is also enhanced by the fact that Castor, according to legend, was a horse tamer ([532], p. 190), and George the Victorious, as you know, is always depicted on a horse. We note that it is not by chance that the Gemini in some ancient zodiacs are depicted not as little children but as war-

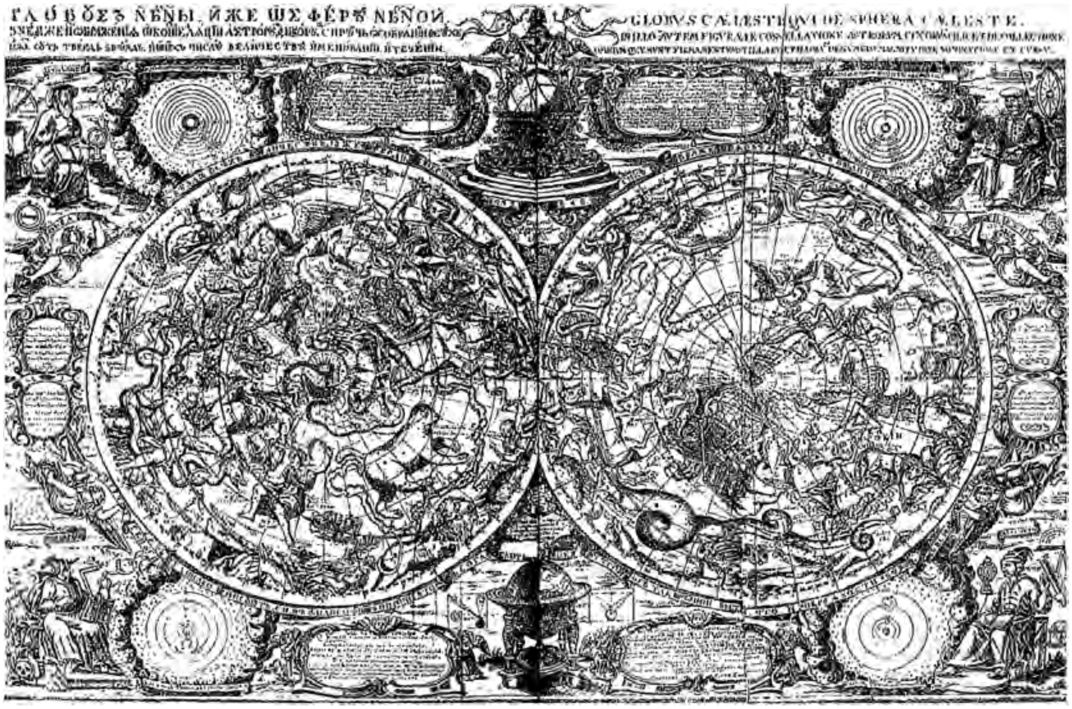


Fig. 6.11-6.12. An old map of the starry sky called "Heavenly Globe," by Vasily Kiprianov, 1707. The left half depicts the northern sky, the right part depicts the southern. Taken from [90], pp. 210-211.

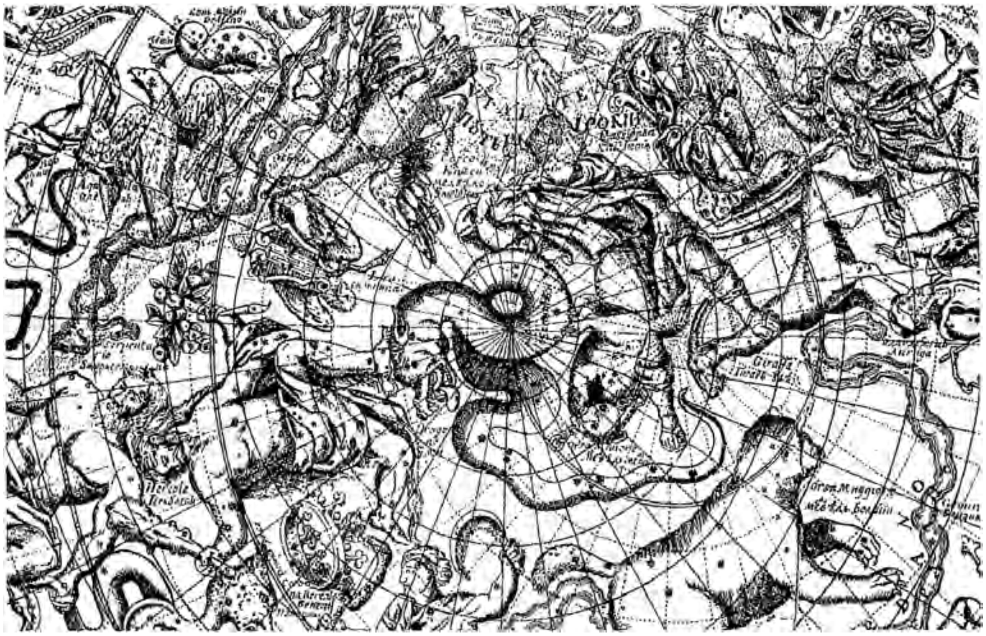


Fig. 6.13. Fragment of the star chart "Heavenly Globe" by Vasily Kiprianov's with constellations surrounding the north pole. Taken from [90], p. 213.

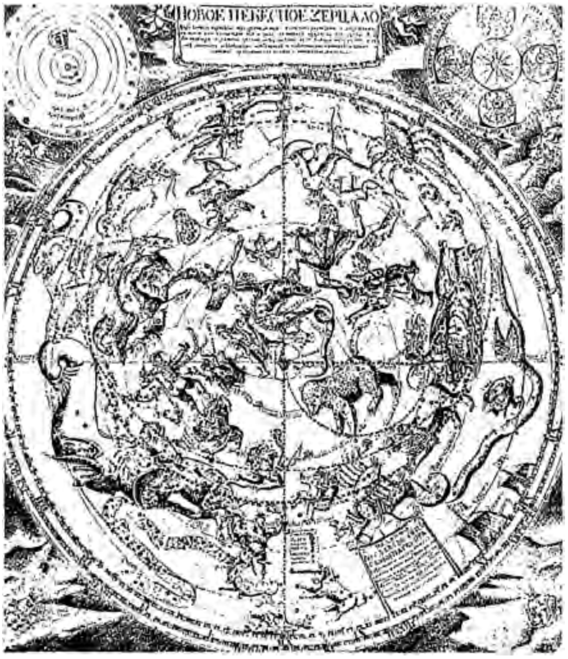


Fig. 6,14. "Study table 'The New Celestial Mirror' with the scheme of planetary motion according to the heliocentric theory of Copernicus. Engraving. Printed al the Moscow Civil Printing House. 1717" ([550], p. 173).

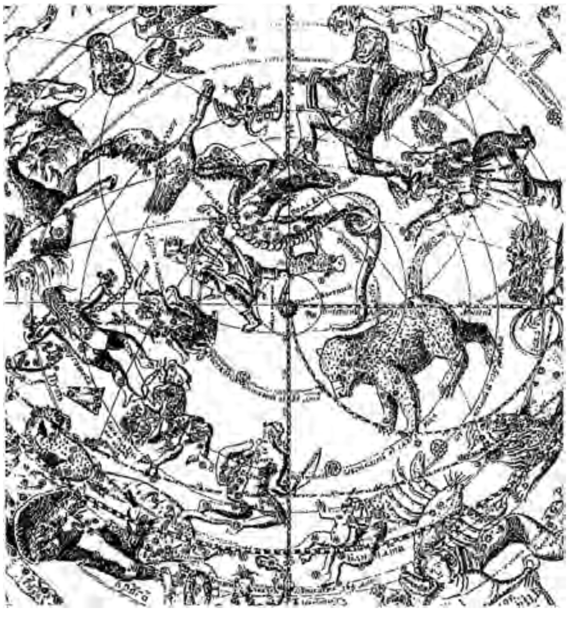


Fig. 6.15. Fragment of the star map "The New Celestial Mirror" of 1717, with the constellations of the northern sky. Taken from [90], p. 215.

riors with heavy weapons (q.v. in fig. 6.39). Gemini, it turns out, were revered as "helpers to people (especially to warriors, riders, sailors)" ([532], p. 191). In an old drawing in the book of Corbinian, the Gemini are depicted as children with military arrows in their hands (q.v. in fig. 6.38).

Why are the Gemini placed at the end of the zodiacal story of Christ? Apparently, this meant that they founded the Christian Empire, which spread faith in Christ throughout the earth. This, as it were, naturally ended the gospel story and began the history of the Great Empire.

However, it is possible that the constellation of Gemini at the end of the "gospel" part of the zodiac refers to Christ himself. See, for example, the Orthodox midnight service of the Paschalia rite. In the legends about the twin brothers Castor and Pollux, motives are clearly heard that echo the Christian dogmas about Christ. Indeed, according to the church teaching, there were two simultaneous natures in Jesus Christ—the divine immortal and the human mortal. Christ was simultaneously in heaven and active on earth. In the legends about the Dioscuri, we also see the duality of human nature-—"Polydeuces was considered immortal, and Castor mortal" ([532], p. 190). Since Polydeuces was the son of the god Zeus, and Castor was the son ofkingTyndareus ([532], p. 190). In addition, the legends about Gemini say that "Zeus took the immortal Polydeuces to Olympus, but out of love for his brother he gave him part of his immortality, both of them appear in the sky alternately, in the form of a morning and evening star in the constellation of Gemini" ([532], p. 191). It seems that this legend originally arose from the mediaeval church dogma about Christ. And only later, in the fairy tale tradition, it acquired numerous supposedly "most ancient" details.

Further, specialists in mythology note that "in the myths about the Dioscuri, motifs of periodic alternation of life and death are noticeable ... alternating abode in the kingdom of the dead and on Olympus" ([532], p. 191. It also brings the legends about the Gemini closer to the church concepts about Christ, according to which Christ died, then resurrected, descended into the kingdom of the dead, and then ascended to heaven.

The following circumstance also strengthens the connection between Gemini and Christ. According

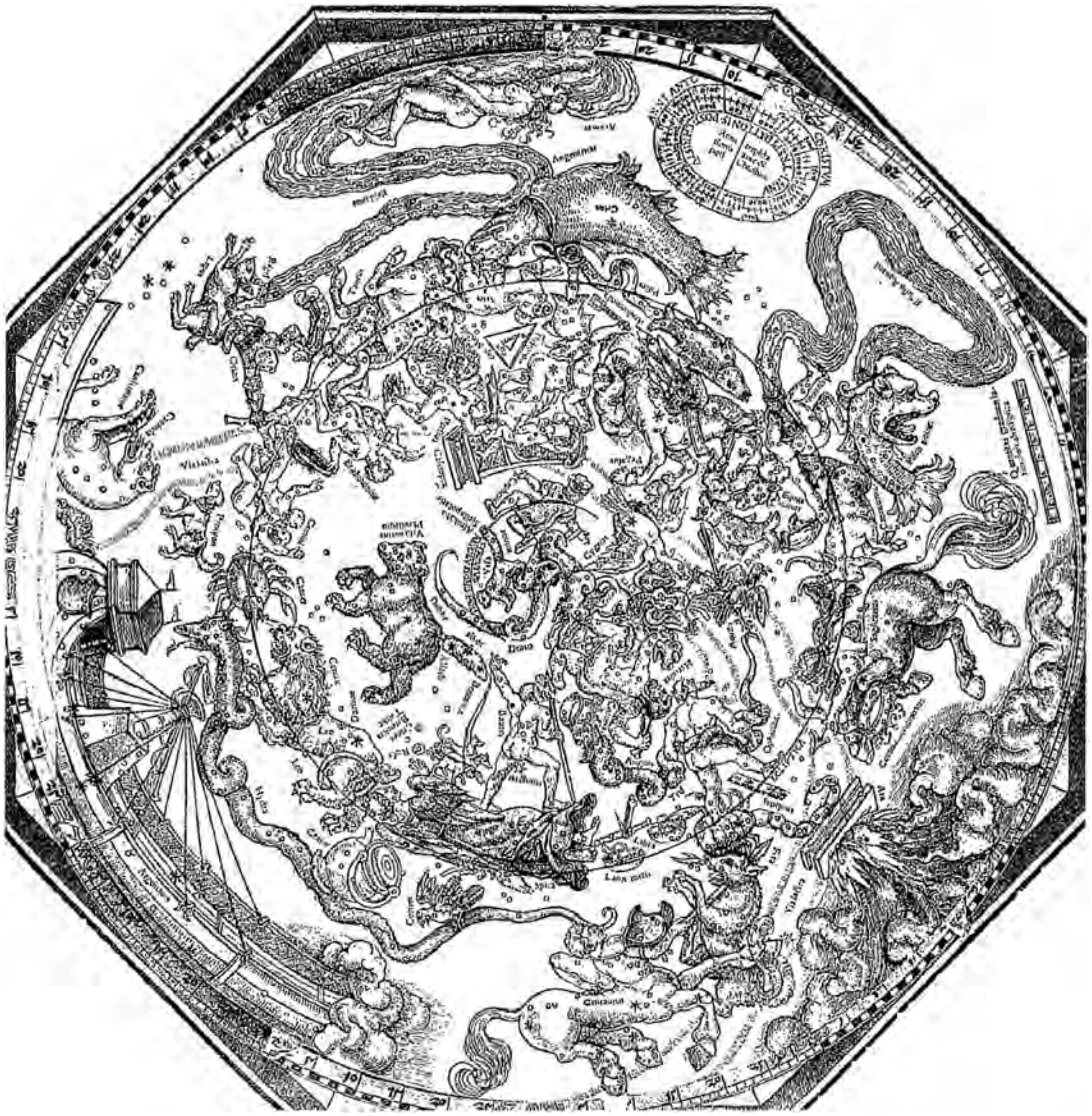


Fig. 6.16. Star map of the northern sky by Peter Apian, allegedly of 1540. Taken from [1160], p. 317.

to our research, Mount Golgotha, where Christ was crucified, is Mount Beykoz on the Bosporus (q.v. in CHRONZ, Chapter 13:1). But in the local Turkish legends, Golgotha-Beykoz and the giant "Yusha's grave" on its top are associated, in particular, with the twin Polydeuces. Let us quote once again the Turkish author of the XIX century Djelal Essad: "Al! sorts of superstitions related to different times are associated with this gigantic grave, which is four meters long and half a meter wide. According to some, it was the bed of Hercules, according to others—the grave of *Amycus,* killed by *Polydeuces"* ([240], pp. 76-77). But if Beykoz is Golgotha, then it means that Christ and Polydeuces are somehow connected in folk legends.

Let us finally note that in some ancient images the image of Christ is found in a pair with another, looking *exactly the same* ([802]). That is, two identical faces, two twins, placed together. One of them is Christ.

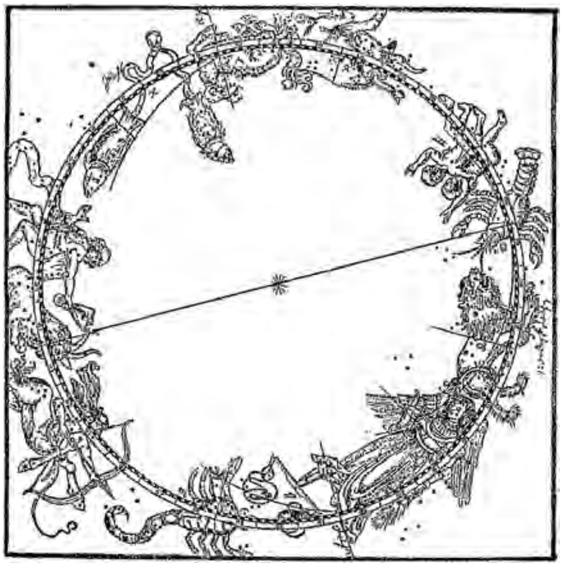


Fig. 6.17. Zodiac constellations on an old map of the northern sky from an edition of the *Almagest* allegedly dated 1551. We removed the rest of the constellations from the picture in order to highlight the zodiac in its purest form. Taken from [543], insert between pp. 216-217.

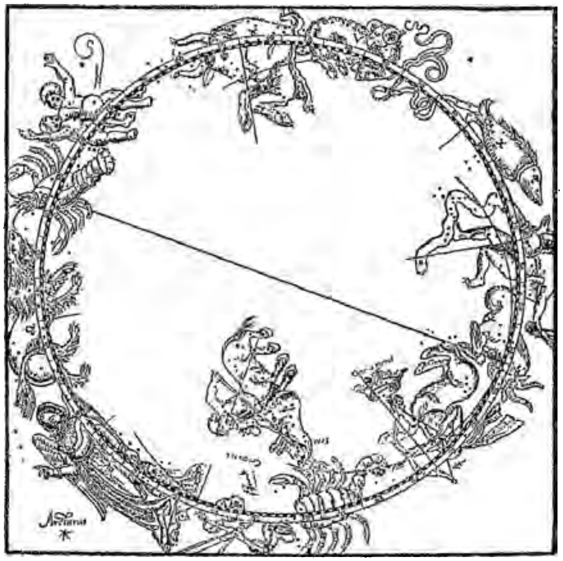


Fig. 6.18. Zodiac constellations on an old map of the southern sky from an edition of the *Almagest* allegedly dated 1551. We basically removed the rest of the constellations from the picture in order to highlight the zodiac in its purest form. Taken from [543], insert between pp. 216-217.

Researchers believe that the second is Apostle James, brother of the Lord ([802]). We see that an image of Christ and, possibly, James, brother of the Lord, in the form of two twins really existed in Christian iconography. Apparently, it still exists in the "heavenly" iconography of the zodiac constellations. As for the original Christian meaning of these star symbols, it has been forgotten.

2.3. The second half of the zodiac—the mediaeval George the Victorious fights the dragon and saves the princess

In CHRON2, Chapter 7:1, the idea was expressed and substantiated that the following five pairs of ancient characters are, in fact, reflections of the *same* mediaeval plot. We are talking about the following famous couples:

- mediaeval St. George, killing the snake-dragon and rescuing the princess;
- "ancient" Perseus, killing the dragon-serpent and saving Andromeda;
- "ancient" Greek Paris and Helen, or Venus;
- biblical Adam and Eve (and the insidious serpent);
- "antique" Jason and Medea (and snakes).

Recall that George slaying the Dragon is a very popular mediaeval story. Many ancient paintings, bas-reliefs, and icons are dedicated to it. Figures 6.40 and

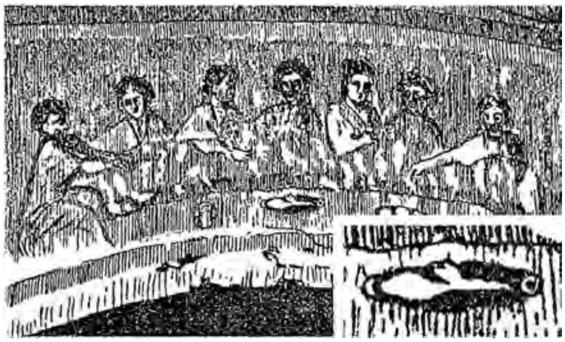


Fig. 6.19- 6.20. One of earliest depictions of "Fractio Panis" (Breaking of Bread). Discovered by Joseph Wilpert in the Catacombs of Priscilla, among the frescoes of the Capella Graeca, Rome. In front of Christ is a plate with two fish. Taken from [576], p. 248.

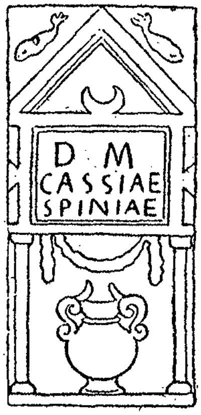


Fig. 6.21. Ancient tombstone with symbols—two fish, crescent-horns, and a bowl. Apparently, the fish and the crescent symbolize the Crucifixion, that is, Christ on the cross. The fish symbolize Christ, and the crescent-horns of the Taurus symbolize the cross. Taken from [576], p. 250.

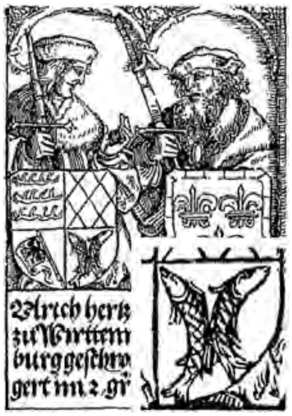


Fig. 6.22-6.23. Fragment of Diirer's "Triumphal Arch of Maximilian I." On the left is a coat of arms with two fish forming the letter X (Christ). Taken from [1067], p. 10.

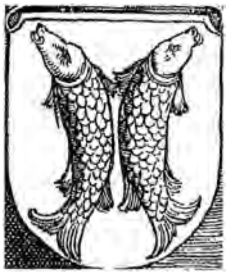


Fig. 6.24. Another ancient coat of arms from Diirer's "Triumphal Arch." Two Pisces clearly form the letter X. Taken from [1067], sheet 31.

6.41-6.42 show two ancient depictions of George the Victorious. The main characters are usually George on horseback, slaying the dragon, next to which stands the princess (q.v. in fig. 6.40). Let us also pay attention to the fact that on the icon an angel places the *royal crown* on the head of George the Victorious (q.v. in fig. 6.41-6.42). It is not surprising since, as noted in CHRON4, the image of George is closely connected with the Russian-Horde Czar-Khan Georgy Danilovich. He is also Genghis Khan, the conqueror of the world and one of the two founders of the "Mongol" = Great Empire.

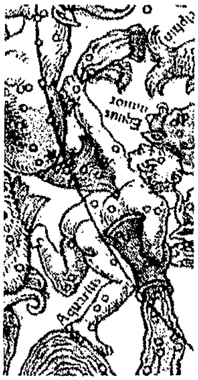


Fig. 6.2 5. Fragment of the map of Peter Apian, allegedly from 1540. Antique image of Aquarius with a towel in his hands. Taken from [1160], p. 317.

It is easy to see that the same plot is depicted in the second half of the zodiac (q.v. in fig. 6.17 and 6.18). Indeed, we see the constellation Sagittarius attacking the constellation Scorpio. Moreover, the royal crown is depicted next to Sagittarius (q.v. in fig. 6.18). Sagittarius symbolizes George the Victorious, and the evil Scorpio symbolizes the dragon. True, the royal crown, being a constellation of the southern sky, appears on the map under the feet of the Sagittarius' horse, while on the icon of the XVI century (fig. 6.41) the crown is above the head of George. However, both cases show the royal crown next to George the Sagittarius.

On the southern sky map, we see another image of the same George the Victorious. The well-known constellation of Centaurus strikes an animal that has fallen on its back (Lupus = Wolf), next to the same Scorpio (q.v. in fig. 6.18). Centaurus is the same rider on a horse. In the hands of George-Centaurus is no longer a bow and arrow but a real *spear,* with which he pierces the fallen animal. If you continue the direction of the blow, then the same spear, passing through the Wolf, will approach the Scorpio and stab him. By the way, in fig. 6.41, George's spear pierces the dragon *through.*

A similar image of the same plot is present on the old star map in the Stanislaw Lubieniecki's book of 1681 (q.v. in fig. 6.8; see the corresponding enlarged fragment in fig. 6.43).

Further, next to Scorpio is the constellation Libra. But, as we said above, there was no such separate constellation in ancient times. On the old star charts, Libra was a part of Scorpio, his claws. That is how this group of stars was called— *"Claws* [of Scorpio]" ([704], pp. 245, 580).

Next we see the constellation Virgo. Apparently, this is the princess-czarina being saved by George-Sagittarius from the Dragon-Scorpio. As it were, Scorpio attacks Virgo and moves in her direction (fig. 6.17 and 6.18), and George the Sagittarius strikes him from behind, saving Virgo.

After Virgo, we see the constellation Leo (q.v. in fig. 6.17 and 6.18). What role does Leo play here? In the ancient zodiac images, e.g., in the "ancient" Egyptian ones, shown in figures 6.44,6.45,6.46,6.47, the constellations of Virgo and Leo are presented very inter-

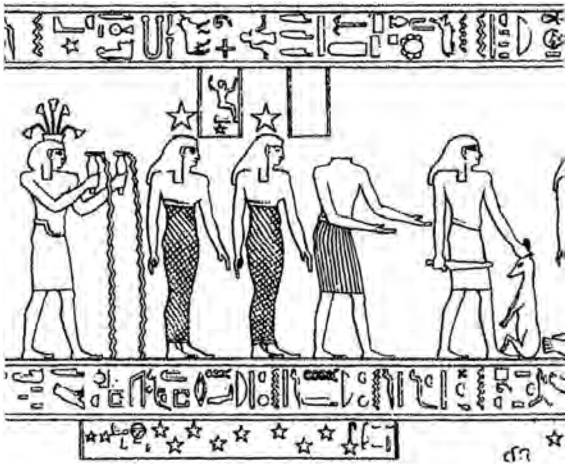


Fig. 6.26. Headless male figure next to Aquarius, depicted on the "ancient" Egyptian Long Zodiac. Nearby is a man with a short sword and two female figures. Most likely, this is the well-known gospel story of "the beheading of John the Baptist." Aquarius pouring water is a symbol of Christian baptism with water. Two women are Herodias and her daughter, who demanded the execution of John the Baptist. Line copy made by Napoleons' artists. Taken from [1100], A. v. IV, pl. 20.

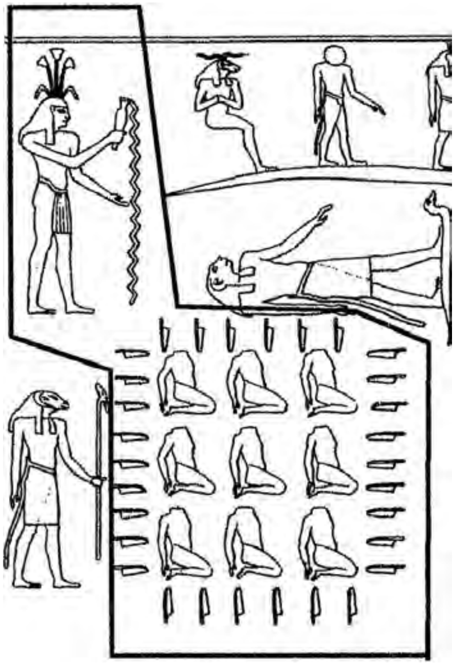


Fig. 6.27. The constellation of Aquarius on the Lesser Zodiac Esne and the image of the execution of John the Baptist. The same headless male figure is repeated several times and surrounded by knives. Taken from [1100], A. v. I, pl. 87.

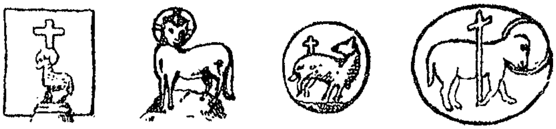


Fig. 6.28. Antique images of Christ in the form of a Aries-Lamb. From Maker's book *Science and Religion.* Taken from [576], p. 9.

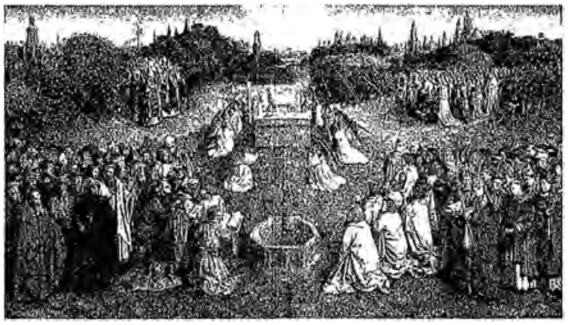


Fig. 6.29. Antique painting "Adoration of the Lamb" depicting Christ as a Ram-Lamb. Polyptych of brothers Hubert and Jan van Eyck. St. Bavos' Cathedral in Ghent, Belgium. Taken from [328], p. 183.

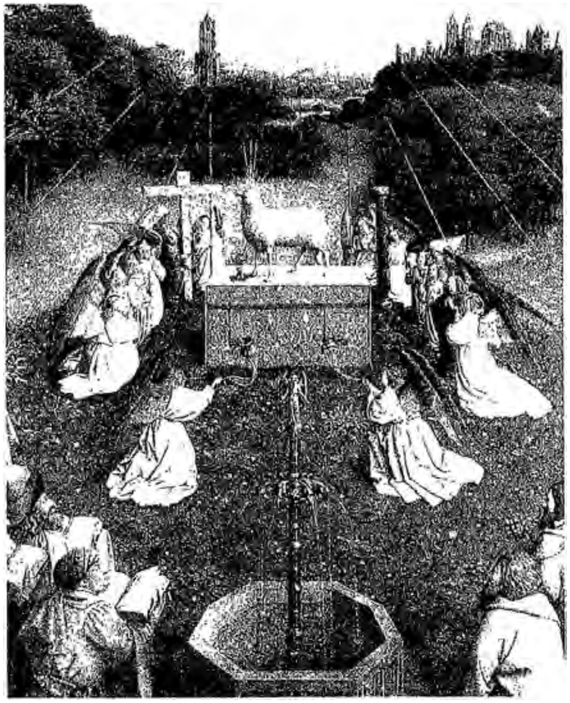


Fig. 6.30. Fragment of the previous painting. Taken from [328], p. 183.

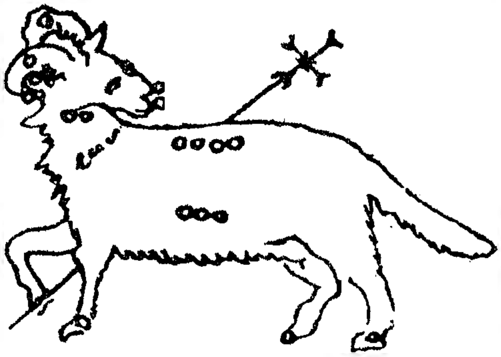


Fig. 6.31. Image of the constellation Aries against the background of the Christian cross. Aries is crucified on the cross. From the manuscript of Michael Scot *De signis coeli,* allegedly from the XV century. Taken from [576], p. 230.

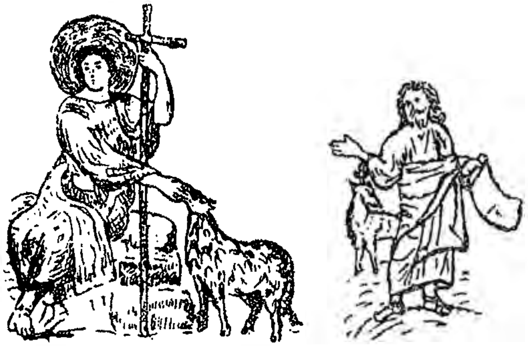


Fig. 6.32. Antique images of Christ with the Aries-Lamb. From Malver's book *Science and Religion.* Taken from [576], p. 10.

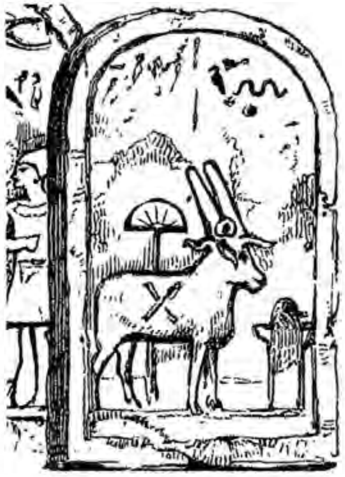


Fig. 6.33. "Ancient" Egyptian depiction of Christ in the form of a lamb. Taken from [544], v. 3, p. 664.

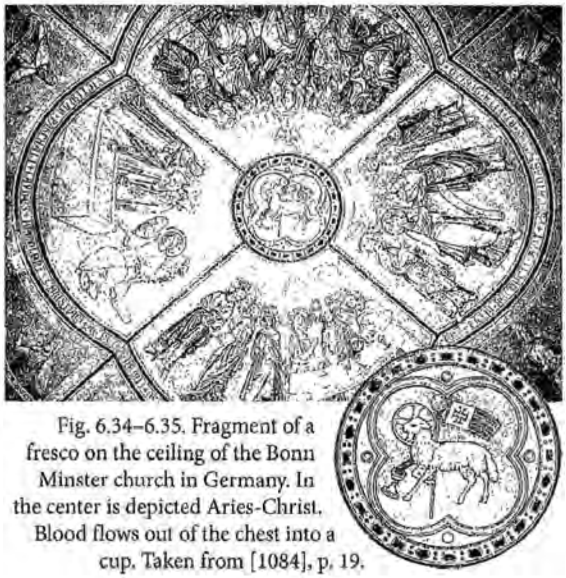


Fig. 6.34–6.35. Fragment of a fresco on the ceiling of the Bonn Minster church in Germany. In the center is depicted Aries-Christ. Blood flows out of the chest into a cup. Taken from [1084], p. 19.

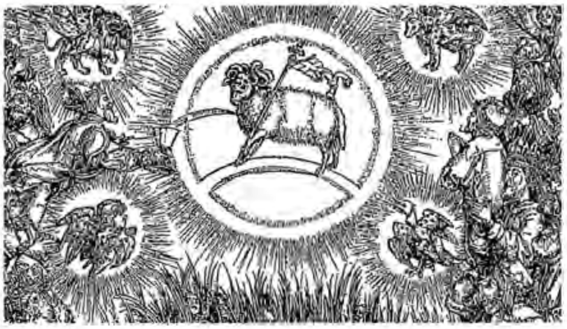


Fig. 6.36. A fragment of an engraving by Albrecht Diirer, where Aries-Christ is depicted against the background of the sun, and a stream of blood flows from a wound in his chest. Taken from [1234], engraving 118.

estingly—Virgo holds Leo by the tail. Similar images of Virgo holding Leo by the tail are also known in the European mediaeval tradition. Such, for example, is the old map of Stanislaw Lubieniecki from the book [1257] (q.v. in fig. 6.48)—Leo *"tamed" by Virgo.* Now, let us take another look at an ancient icon (fig. 6.40), where the princess saved by George *holds the dragon-snake on a lead* as if taming it. Therefore, the idea arises that the constellation Leo originally depicted a dragon-serpent, but as tamed, submitted to Virgo. The relationship between the princess-czarina and the dragon-serpent was interpreted in mediaeval mythoiogy and culture in two ways. On the one hand, an evil dragon attacks Virgo = Andromeda, and George the Victorious = Perseus = Jason saves her from a dangerous monster. On the other hand, as we can see, some icons emphasized, as it were, the friendship of Virgo with the dragon-serpent (q.v. in fig. 6.40). By the way, in the well-known biblical duplicate story of Adam and

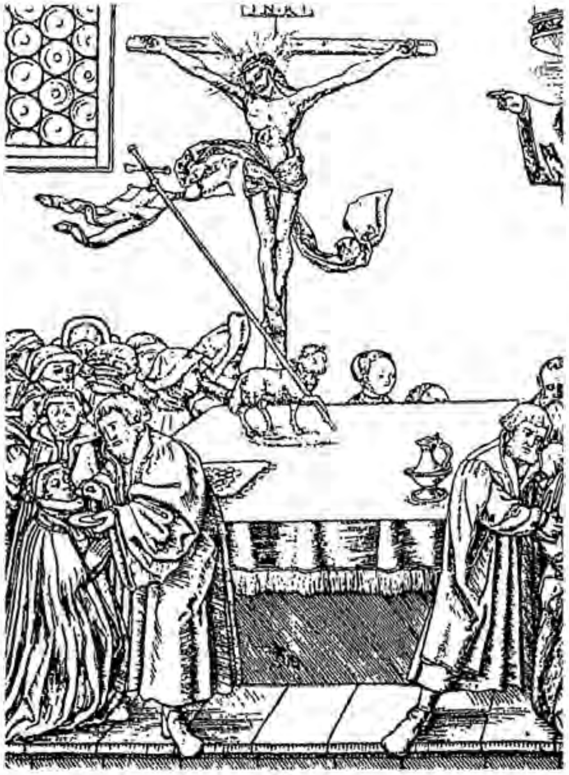


Fig. 6.37. Fragment of a painting by Lukas Cranach the Elder, where Aries with a cross stands right under the feet of the crucified Christ. Taken from [1427], p. 45.

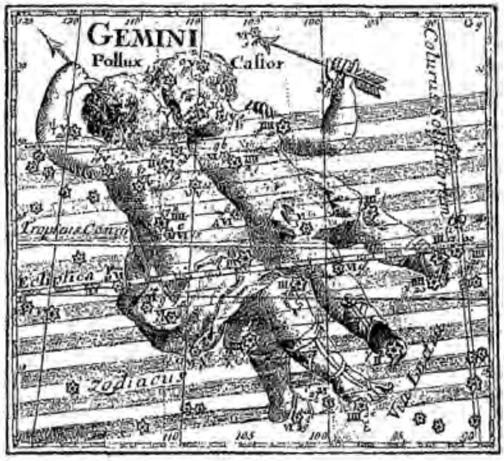


Fig. 6.38. The constellation of Gemini from the rare old book of Corbinian, *Firmamentum firmianum,* of 1731. Book depository of the Pulkovo Observatory, St. Petersburg. The twins are depicted as children, in their hands are military arrows. The stars Castor and Pollux are marked. Taken from [543], p. 114.

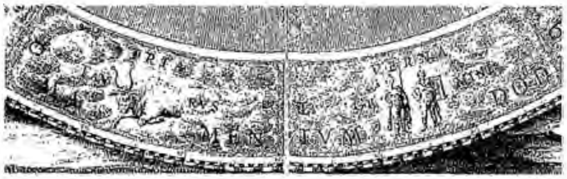


Fig. 6.39. Zodiac constellations of Taurus and Gemini from the *Atlas* of Cellarius. The twins are presented as Roman soldiers, heavily armed. Taken from [1160], p. 9.

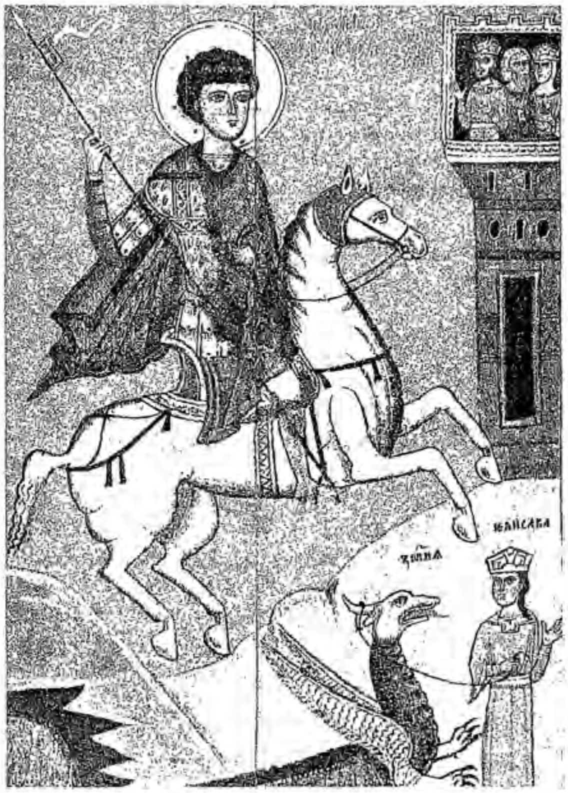


Fig. 6.40. “Saint George Killing the Dragon.” Centerpiece of the icon "St. George in Life.” Early XIV century. Russian Museum, St. Petersburg. Here the princess leads the dragon on a leash like a dog. This, as it were, emphasizes that “the dragon is tame,” tamed. Taken from [462], icon 17.

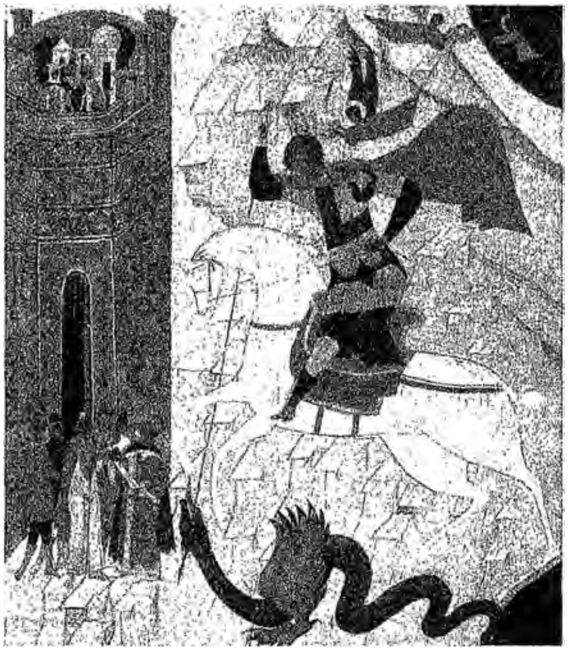


Fig. 6.41-6.42. George the Victorious kills the dragon. "Saint George and the Dragon." Icon. XVI century. Tretyakov Gallery. Above the head of George is the royal crown, which an angel places on him. Taken from [114], p. 300.

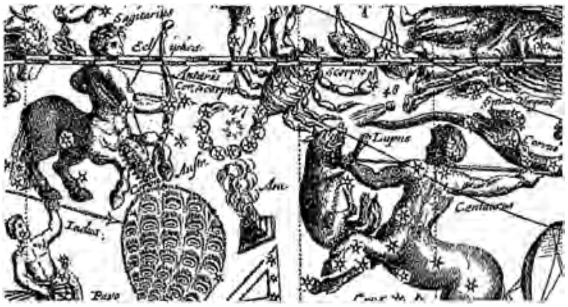


Fig. 6.43. The constellation of Sagittarius, striking Scorpio, and the constellation of Centaurus, striking the Wolf and the same Scorpio. A fragment of a star map from an old book by Stanislaw Lubieniecki, 1681 ([1257]). Book depository of the Pulkovo Observatory. Taken from [543], insert between pp. 26-27,

Eve, the insidious serpent that seduces Eve also initially seems to be friendly to Eve—-chatting with her. In any case, it manifests no intention to attack Eve.

At the same time, it is very possible that the constellation Leo symbolized the same George the Victorious who *has already saved the princess-czarina.* Such an idea arises when looking at the "ancient" Egyptian image of the constellations Virgo and Leo in the Round Dendera Zodiac (q.v. in fig. 6.44). Here, Virgo stands on the tail of Leo, holding on to it, *and Leo looks like carrying her.* Indeed, in the story of George-Perseus and Virgo-Andromeda, the hero who saved the princess then takes her away. In some versions, he marries her. Almost the same motif sounds in an "ancient" Egyptian bas-relief (q.v. in fig. 6.44). So, it is possible that the constellation Leo, leading Virgo along the zodiac, is an image of the same George who defeated the terrible dragon Scorpio.

In old images the events were often presented as a series of sequential pictures, like in modern comics, where a story unfolds scene by scene.

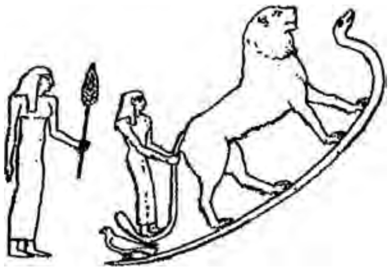


Fig. 6.44. Constellations Virgo and Leo on the "ancient" Egyptian Round Dendera Zodiac. Virgo holds Leo by the tail. The second female figure, also depicting the Virgin, holds a spike, or spica, in her hand. This is the well-known star Spica of the Virgin. Taken from [1100], A. v. IV, pl. 21.

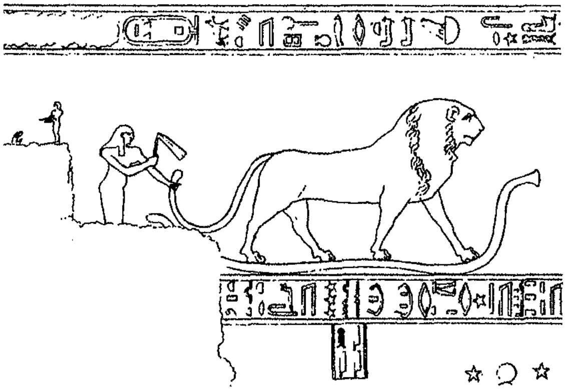


Fig. 6.45. The constellations of Virgo and Leo on the "ancient" Egyptian Long Dendera Zodiac. Virgo holds the tail of the Lion. In her hand is either a wand or a whip. Perhaps they emphasized that "the Virgin tamed the Lion" and is chasing him. Taken from [1100], A. v. IV, pl. 20.

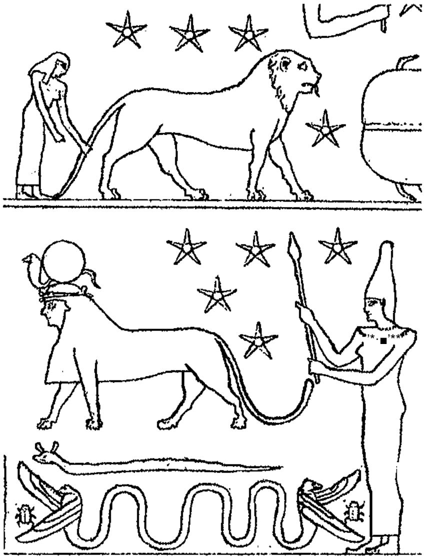


Fig. 6.46. Two constellations, Virgo and Leo, on the “ancient” Egyptian Great Zodiac Esne (Latopolis). Above, Virgo holds Leo by the tail. Below, Virgo holds Spica of Virgo in her hand. At the same time, the tail of the Lion is drawn so close that there is a feeling that here Virgo is holds Leo itself by the tail. Taken from [1100], A. v. I, pl. 79.

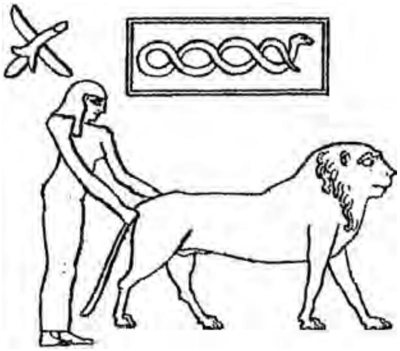


Fig. 6.47. Constellations Virgo and Leo on the “ancient” Egyptian Lesser Zodiac Esne (Latopolis). Virgo holds Leo by the tail. Taken from [1100], A. v.I, pl. 87.

Thus, we have fully described the second half of the zodiac. As we can see, the most important mediaeval stories are recorded in the zodiac.

By the way, the story of “Perseus and Andromeda” is presented in the star charts again, not in the zodiac, but by more northern constellations of Perseus and Andromeda (q.v. in fig. 6.49). It also shows how pop-

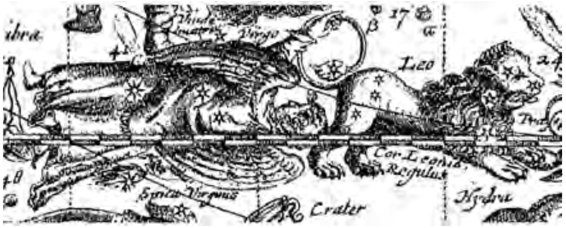


Fig. 6.48. Virgo holds Leo by the tail on a star map from an old book by Stanislaw Lubieniecki [1257]. The same “friendly motif” is also present on the “ancient” Egyptian Zodiacs. Taken from [543], insert between pp. 26-27.

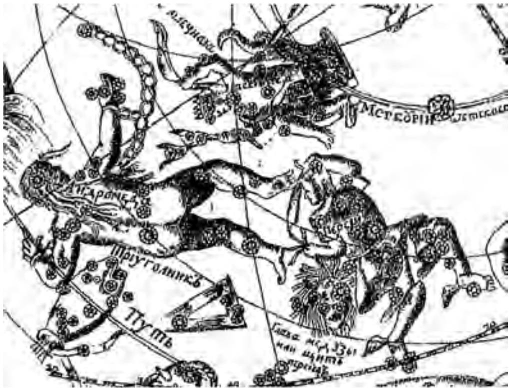


Fig. 6.49. The constellations of Perseus and Andromeda on the old star map of Vasily Kiprianov of 1717. Taken from [90], p. 215.

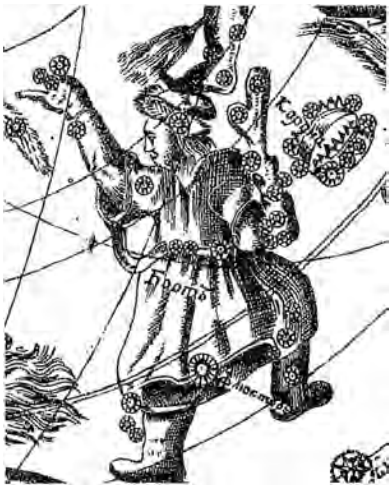


Fig. 6.50. Boötes on the star map of Vasily Kiprianov “The New Heavenly Mirror” of 1717. Here Boötes = “Northern” is dressed in a fur hat, a warm sheepskin coat and felt boots. Taken from [90], p. 215.

ular the motif of George the Victorious = Perseus was in the Middle Ages. As noted in CHRON2, the name "Perseus" also probably keeps traces of the original meaning of P-Russia, that is, White Russia, or Belarus.

At the same time, the very fact of the reappearance of basically the same plot in the star chart clearly shows that the sky maps were created in an era when the original identity of George the Victorious and Perseus was already forgotten. Most likely, the maps known today date back to the XVI-XVII century, when Perseus, a duplicate of George the Victorious, was declared "ancient" and relegated to the deepest antiquity and as such was reflected in the star map again. But still next to the zodiacal George the Victorious.

3.
NORTHERN SKY CONSTELLATIONS

3.1. The constellation of Boötes apparently refers to Batu Khan = Ivan Kalita

The constellation Boötes is one of the most famous constellations in the northern sky. It is located above the zodiac constellation Virgo (q.v. in fig. 6.11, 6.15, 6.16). It contains a bright star called Arcturus. Incidentally, its name clearly resembles the word *"Arctic"— "Northern"* ([237], p. 91). Sometimes the entire constellation of Boötes is called *Arcturus* ([237], p. 91), that is, *Northern.* The "northern origin" of Boötes = Arctic was emphasized in some star maps because it was depicted in a large fur hat, warm sheepskin coat, and felt boots. This is how it is presented, for example, on the star map of Vasily Kiprianov's "The New Heavenly Mirror" of 1717 (q.v. in fig. 6.14,6.15,6.50). In the same, winter, "arctic" way, Bootes is dressed on the Blaeus star map, published in Amsterdam in 1600 (q.v. in fig. 6.51). Here, his fur hat looks even more magnificent than on the Russian map of Vasily Kiprianov of 1717 (q.v. in fig. 6.50).

Apparently, the Latin word "Boötes" is a slight distortion of the Russian name *Batu,* or *"batya"* (the Cossack word for "father," "old man"). The idea arises that the constellation Bootes depicted Batu Khan in the sky, that is, Ivan Kalita = Caliph, the famous successor of the cause of Genghis Khan = Georgy Danilovich. In the XIV century, Batu finally created the "Mongol" = Great Empire. Not without reason, next to Bootes -

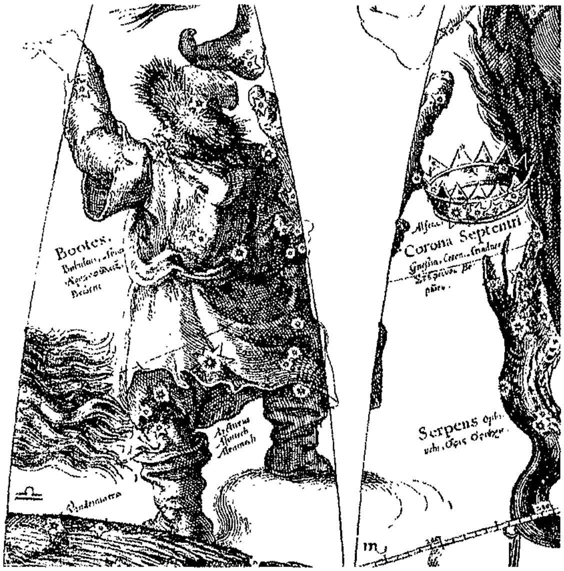


Fig. 6.51. The constellation Boötes on Blaeus Western European star chart. Amsterdam, 1600. Here Boöte's is also dressed in winter. Lush fur hat, warm boots, sheepskin coat. Taken from [1160], p. 312.

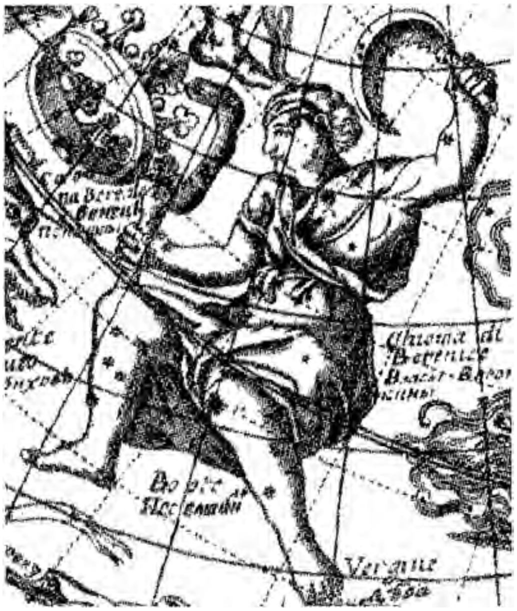


Fig. 6.52. The constellation of Boötes on the star map of Vasily Kiprianov "The Heavenly Globe" of 1707. In the hands of Boŏtes is a "sickle," resembling the Ottoman crescent. At the bottom is a signature in which the first word Boote, and the second, written in Russian, is difficult to read and looks like "Paselyudey" ("herdsman"). Taken from [90], p. 210.

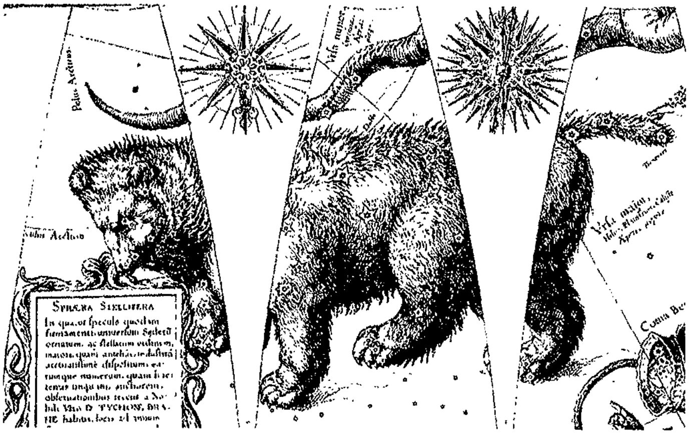


Fig. 6.53. The constellation Ursa Major on Blaeu's star atlas of 1600. Amsterdam. Taken from [90], p. 215.

Batu, on the star map is depicted the *royal crown,* (q.v. in fig. 6.50 and 6.51).

One more ancient image of Boötes on another map by Vasily Kiprianov, "The Heavenly Globe" of 1707 (q.v. in fig. 6.11, 6.52) is interesting. In the hands of Boötes is a sickle, similar to the Ottoman crescent. Under its feet is an inscription. The first word is "Boöte." The second is in Russian, as is usual on the maps of Vasily Kiprianov, but this time it is hard to read. With a magnifying glass, you can see something like *"Paselyudey"* ("herdsman"). The name fits perfectly with the essence of the matter. Boötes "grazes" not cattle, as is commonly believed today, but *people.* He is a spiritual pastor. Such a title is quite understandable for Batu Khan = Ivan Kalita = Caliph. The Czar-Khan of the Empire personified not only secular but also spiritual power.

It turns out that the Don Cossacks called the Milky Way "the Batu Way," that is, "the Way of Batu Khan." For example, the following exciting fact is reported by the *Dictionary of Russian Don Dialects:* "BATYEV WAY, BATYEV PATH = the Milky Way" ([781: l],v. 1, p. 31). It is clear that under various versions of the word *"batya"* ("father," "old man") *Batu* is meant. Vladimir Dal confirms it in his *Dictionary:* "BATU'S PATH.—Moses' Path, or *Milky* Way" ([223], v. 1, column 137). From here we learn that the Milky Way was not only called the "Batu's Path," but also the *"Moses' Path,"* which is perfectly explained by the new chronology (q.v. in CHRON6).

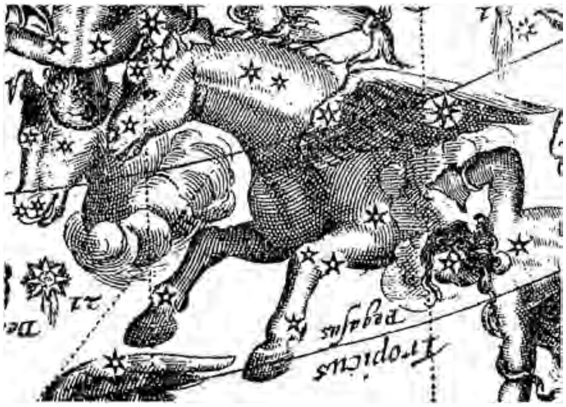


Fig. 6.54. Winged constellation Pegasus. Fragment of the star map of 1681 from the book by Stanislaw Lubieniecki [1257]. Taken from [543], insert between pp. 26-27.

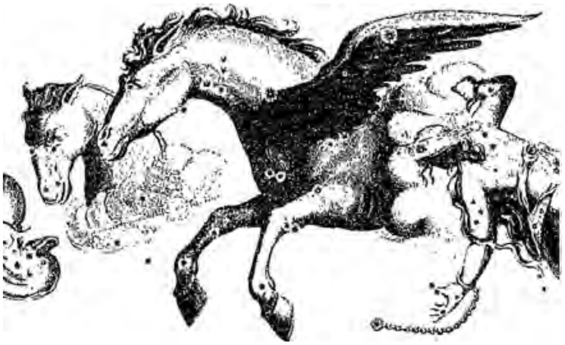


Fig. 6.55. The constellation of the winged horse Pegasus. Next to him is a second horse. From an old book by Stanislaw Lubieniecki [1257]. Taken from [543], p.39.

3.2. Constellations Ursa Major and Draco probably symbolized two parts of the Empire— Russia-Horde and Ottomania = Atamania

In the center of the northern starry sky, near the pole, we see two well-known prominent constellations— Ursa Major and Draco (q.v. in fig. 6.11,6.13,6.14,6.15). Both constellations were usually depicted as powerful and rather dangerous creatures (q.v. in fig. 6.53). The Latin names *Ursa* and *Draco* reflect the names *Russia* and Turkey (DRK→TRK). The mighty ferocious bear is still considered a symbol of Russia. Recall that a *Dragon* fluttered on the Horde-Ottoman banners. This can be seen, for example, in an old miniature that we have discussed in CHRON6, Chapter 12:6.2.

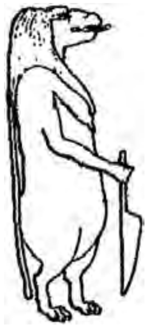


Fig. 6.56. The constellation Ursa Major with a large sword or knife in hand on the "ancient" Egyptian Round Dendera Zodiac. Taken from [1100], A, v. IV, pl. 21.

The dragon was also depicted on the coat of arms of Kazan ([193], p. 236).

The dragon is still a prevalent symbol in modern China. According to our results, China, as the Piebald Horde, was part of the "Mongol" = Great Empire. The very name *"China"* is the slightly distorts name *"Scythia." The "Piegaya"=* (Piebald) Horde could also find its reflection on the starry sky map in the form of the constellation *Pegasus*—the winged *horse* (q.v. in fig. 6.54). *Two horses* are depicted there side by side (q.v. in fig. 6.55). Therefore, they probably portrayed the "winged cavalry" of the Horde.

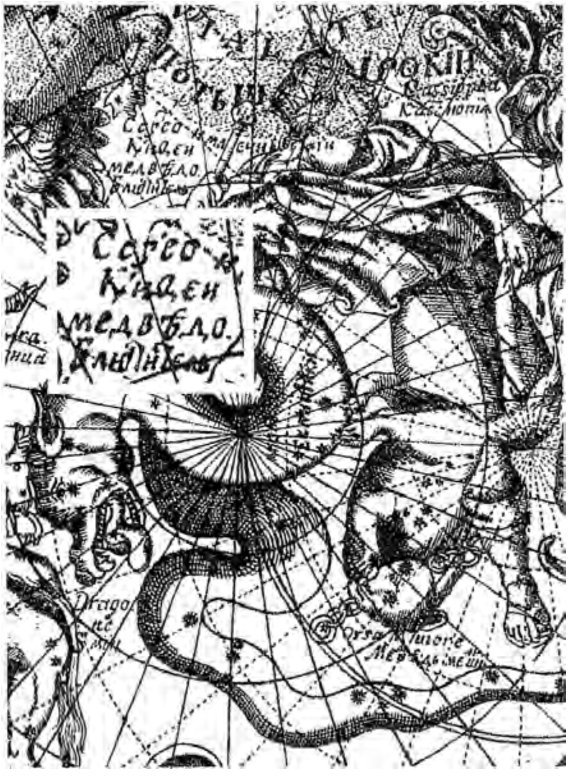


Fig. 6.57-6.58. The constellation of Cepheus on the old map of Vasily Kiprianov (1707). Here it is still called by its old name, *Kithei,* that is, *China,* or *Scythia.* Taken from [90], p. 213,

The constellations Ursa Major and Draco probably symbolized two parts of the "Mongol" = Great Empire, namely, Russia-Horde and Ottomania-Atamania. The constellations Draco and Ursa Major cover the pole and, as it were, rotate the whole sky around it (q.v. in fig. 6.11, 6.13, 6.14, 6.15). By the way, next to Draco and Ursa Major, there is another bear of a smaller size—the constellation Ursa Minor. As a result, mediaeval astronomers and artists depicted a characteristic couple in the starry sky—a ferocious mother-bear and a bear cub. It is well known that meeting a she-bear with a bear cub is hazardous. In such a situation, the she-bear is very aggressive and usually attacks first without warning. In "ancient" Egypt, the constellation Ursa Major was depicted *with a large sword in hand* (q.v. in fig. 6.56). Note that the Egyptian image of the *standing* bear is very reminiscent of the coat of arms of the city of Yaroslavl, that is, according to the new chronology, the old Russian-Horde capital Novgorod the Great.

All three prominent circumpolar constellations are located on the *Almagest* map in fig. 6.6 and Albrecht Dtirer's star map in fig. 6.1. The central location of these constellations and the emphasized choice of their violent images reflected the respect and respectful fear that the peoples of the Empire had for the metropolis of Russia-Horde and Ottomania-Atamania in the era of the XIV-XVI centuries.

3.3. The constellation of Cepheus = Kithei probably symbolized China, I.e., Kitia, or Scythia

Near the pole, next to the constellations Draco and Ursa Minor, there is the constellation Cepheus (q.v. in fig. 6.57-6.58). It is very interesting that on the map of Vasily Kiprianov (1707) it is called "Китхеи" ("Китхеи Гуардиан медвед")—*"Kithei Guardian bear").* As we said in CHRON5, in the XIV-XVI centuries, Scythia = Russia-Horde was called Kitai, or Kitia. So one of the prominent northern sky constellations bore the meaningful name of *Kithei,* or *China,* or *Scythia.* This fact fits well into the previous picture—the symbols of Russia-Horde and Ottomania-Atamania were placed in the center of the northern sphere. The constellation Cepheus = Kithei is one of them. Its full name is also quite clear—"Kithei Guardian bear"—since Scythia = Russia-Horde is the land of bears, "ursae." Thus,

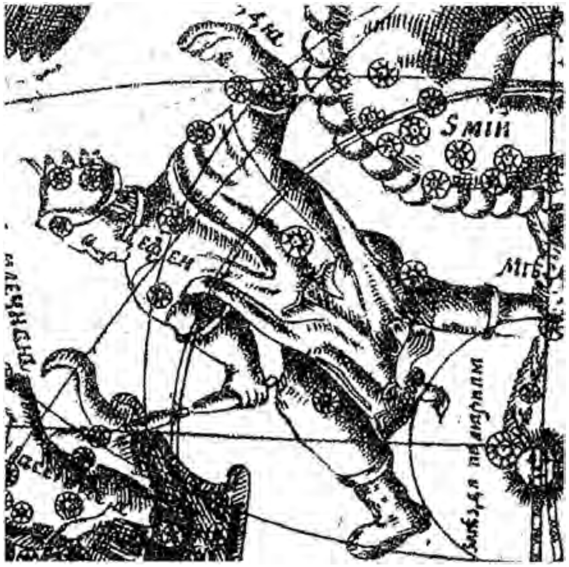


Fig. 6.59. The constellation Cepheus on the map of Vasily Kiprianov, named here by the new name of *Cephei* instead of the old *Kithei.* Purposeful editing of the XVIII century is clearly visible. The old names that spoke of China = Scythia were removed from the maps and replaced with more impersonal, neutral ones. Taken from [90], p. 215.

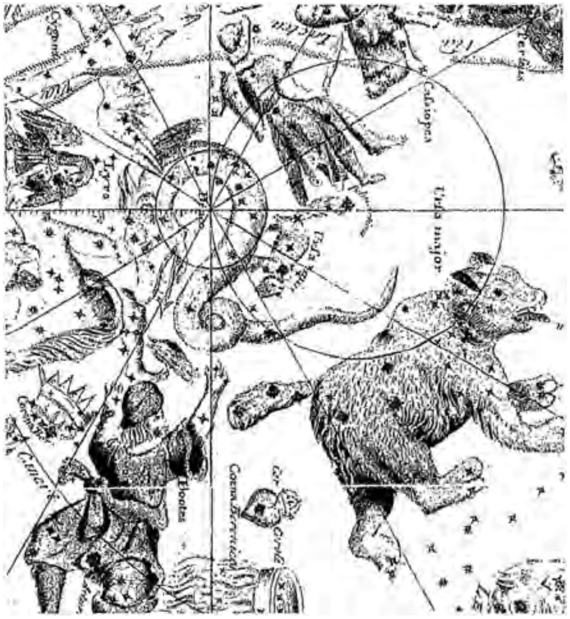


Fig. 6.60. Fragment of the northern starry sky of James Barlow's map (1700). The constellations Draco, Ursa Major, Ursa Minor, Cepheus-China, Boötes-Batu are clearly visible. Taken from [1160], pp. 304-305.

a Guardian Bear reigns over Russia. That is how the Russian-Horde Emperor could be called in the era of the XIV-XVI centuries.

Notice an interesting fact. On the next star map of Vasily Kiprianov, dated to 1717, that is, ten years after the first map of 1707, the name *Kithei* has already been corrected and took a modern look, *Cepheus* (q.v. in fig. 6.59) . Apparently, at the beginning of the XVIII century, the Scaligerian-Millerian editors finally began a large-scale cleansing of history. In particular, they finally noticed the ancient name *Kithei* on Kiprianov's 1707 map. As a result, the "dangerous" *Kithei* disappeared from Kiprianov's maps. Instead, the impersonal *Cepheus* appeared, to which we are already accustomed today, and in which it is difficult to recognize the old name of China-Scythia of the XIV-XVI centuries.

Figure 6.60 shows a fragment of the star map of 1700, where all those above mentioned central prominent "Russian-Horde and Ottoman-Ataman" constellations surrounding the north pole are visible.

3.4. The constellation of Lyra, probably, was designed sometime as a double-headed "Mongol" eagle

Next to the listed prominent imperial constellations, near Draco, we see a small constellation of Lyra (q.v. in fig. 6.61). Before us is actually a single-headed "Mon- gol" eagle, whose head is turned to the right. Powerful clawed paws are placed in a characteristic imperious gesture, as it is still drawn on state emblems. A "two- headed lyre" is depicted on the chest of the bird. It is difficult to get rid of the impression that this constel- lation was previously represented as a double-headed imperial eagle. Then, during the Reformation rebel- lion in Western Europe, one of its heads was cut off. And yet, a specific trace remained—"two-headed" lyre on the eagle's chest. The double-headed eagle = Lyra naturally fits into the central group of northern constellations as the main symbol of the "Mongol" = Great Empire of the XIV-XVI centuries.

Let us pay attention to a curious and significant detail. On the star map of James Barlow of 1700 (fig. 6.60) , from where we took the image of the constellation Lyra, it is seen that the left head of the two-headed lyre on the chest of the bird is *painted over.* And rather carelessly. It is very clearly seen in the enlarged fragment (fig. 6.61). Moreover, it is obviously not a result of an accident, negligence, or artist's fantasy.

Exactly the same traces of retouching the symbols we find on other old maps of the starry sky. Let us take, for example, a map from the book of Stanislaw Lubi- eniecki of 1681 ([1257]; see also [543], pp. 26-27). In the constellation Lyra, the lyre's left head on the bird's chest was *overpainted too* (q.v. in fig. 6.62). The same striking reformist manner of editing.

We have obviously encountered traces of tendentious editing of history. The reformers of the XVII-XVIII century not only wiped out one of the heads of the "Mongol" double-headed eagle, but also tried by all means to destroy all traces of the former imperial coats of arms on ancient maps. Even a harmless lyre on the chest of the bird had its left half covered up to avoid unnecessary memories. Curiously, sometimes the "Mongol" double-headed eagle had its left head cut off, and sometimes the right one (q.v. in fig. 6.63).

3.5. The constellation of the Serpent probably depicted biblical Moses with his famous bronze snake

Figures 6.64, 6.65, 6.66, and 6.67 show old images of the constellation Ophiuchus. A man holds a large snake in his hands, or a snake coils around him. It illustrates the famous biblical story of Moses, who created a *bronze snake* and saved his people (Numbers 21:8-9). According to the Bible, the Israelites were attacked by many snakes (Numbers 21:6-7) and were saved from them only because Moses created his bronze snake. This plot is quite popular in mediaeval paintings. We see that it was also reflected in mediaeval star maps. As we showed in CHRON6, Chapter 4, the era of Moses is the era of the Ottoman = Ataman conquest of the XV-XVI century. So the creators of star charts reflected their burning here and now, not some "ancient" half-forgotten legends.

Note that the brightest star in the constellation Ophiuchus, its Alpha, is called Rasalhague ([293]). According to what has already been said above, it can be assumed that this name initially meant "Rus-Al-Kagan," that is, "Great Russian Kagan," or Khan.

Nearby, in the constellation of Hercules, we see its brightest star, Alpha, called Rasalgethi ([293]). It may be "Rus-ALGeti," that is, "Great Russian Goth."

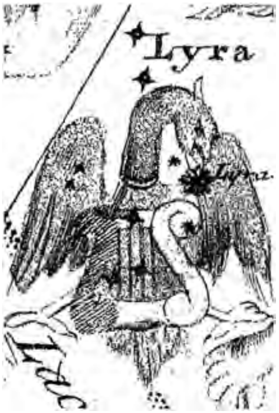


Fig. 6.61. Detail from James Barlow's 1700 star map. The constellation Lyra next to the Dragon. It is depicted as a single-headed eagle with a "two-headed lyra" on its chest. Probably, there was a double-headed "Mongol" eagle before, but after the Reformation, one head was removed. The eagle became single-headed, and the left half of the lyra on its chest was smeared. Taken from [1160], pp. 304-305.

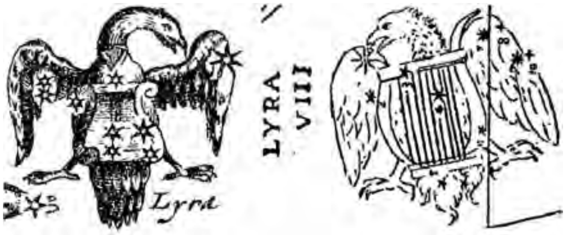


Fig. 6.62-3.63. LEFT: The constellation Lyra on an old map by Stanislaw Lubienìecki from the book [1257]. The left half of the "double-headed lyra" on the chest of the eagle is smeared. Taken from [543], insert between pp. 26-27. RIGHT: The constellation of Lyra in the old Atlas of Greenberger, 1612. The right head of the double-headed eagle was removed. Taken from [542], p. 96.

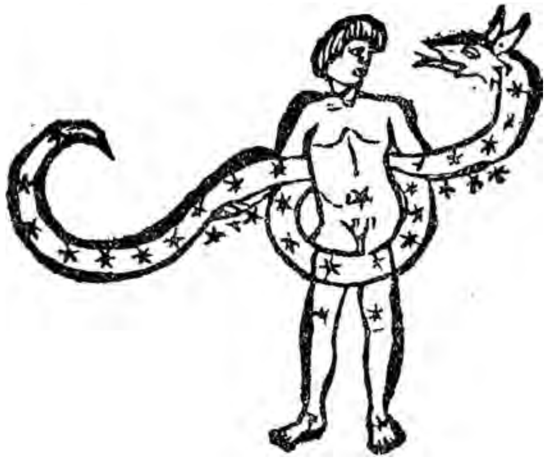


Fig. 6.64. Constellation Serpentine. From a rare old book by Paul Venetus, *De compositio Mundi,* allegedly from the XVI century. Book depository of the Pulkovo Observatory. Taken from [543], p. 52.

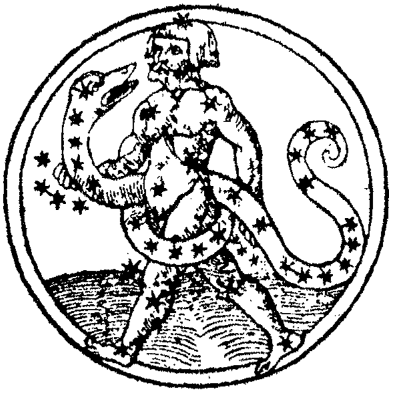


Fig. 6.65. Constellation Serpentine. From a rare old book *Astronomia* by Bacharach, allegedly of 1545. Ophiuchus is depicted in an unusual way: he has a beard, mustache, haircut "under the pot". Taken from [543], p. 153.

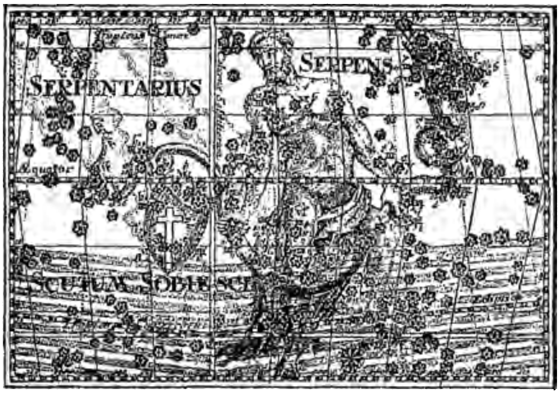


Fig. 6.66. Constellation Serpentine. From a rare old book *Firmamentum Firmianum* by Corbinian, 1731. Book depository of the Pulkovo Observatory. To the left of Ophiuchus is a wide Orthodox cross. Taken from [543], p. 114.

3.6. The constellation of Cassiopeia probably depicted the crucifixion of Christ

The constellation Cassiopeia is located in the northern sky. Today, the constellation is drawn as a woman sitting on a chair with her hands raised (q.v. in fig. 6.68). However, if we turn to old images, we can find those where Cassiopeia is crucified. One of such old images is shown in fig. 6.69. The convergence of this picture with the Christian crucifixion is enhanced by the fact that Cassiopeia has some strange, at first glance, stream of blood flowing from her *right* arm. But after all, the crucifixes really depicted trickles of blood from the palms of Christ. In addition, on the same side, on the *right* side of Christ, a spear wound was often painted, from which a stream of blood flowed. In the later image of Cassiopeia (fig. 6.68), the stream of blood from the body of Christ turned into an elegant braid of hair, or ribbon. Having completely forgotten the essence of the matter, the artist of the XVIII century forced Cassiopeia to preen and comb her hair, as it were. Found another use for *Cassiopeia's raised hands.* Which, in fact, were once the raised hands of the crucified Christ.

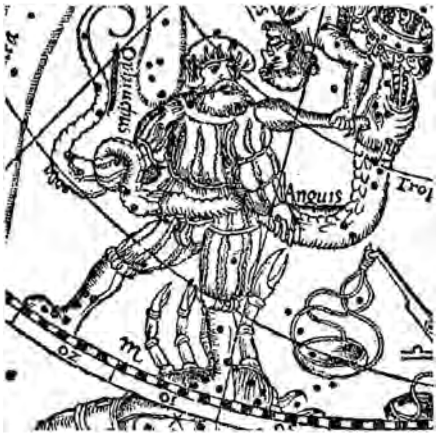


Fig. 6.67. Constellation Serpentine. From a star map in the *Almagest,* an edition allegedly dated 1551. It is worth noting that the constellations are dressed in typical mediaeval costumes, while the *Almagest* today is referred to as "antiquity." Taken from [543], insert between pp. 216-217.

But if in the image of Cassiopeia we see the forgotten image of the crucifixion of Christ, then a question arises: why a *woman* is depicted here? We cannot give a complete answer. However, let us note that in some old images of the crucifixion Christ has, as it were, a female breast (q.v. in fig. 6.70, 6.71). Today it is no longer clear what this symbolism once meant. But the fact remains—such symbolism did exist. Therefore, it is not surprising that the starry image of the crucifixion eventually depicts a woman. This transformation is seen in figures 6.71, 6.69, and 6.68.

Moreover, some images of the canonical scene of the crucifixion, where a woman is crucified, have survived, albeit they are rather rare. One of such very interesting old images is shown in fig. 6.72. It is a triptych by Hieronymus Bosch located in the Doge's Palace in

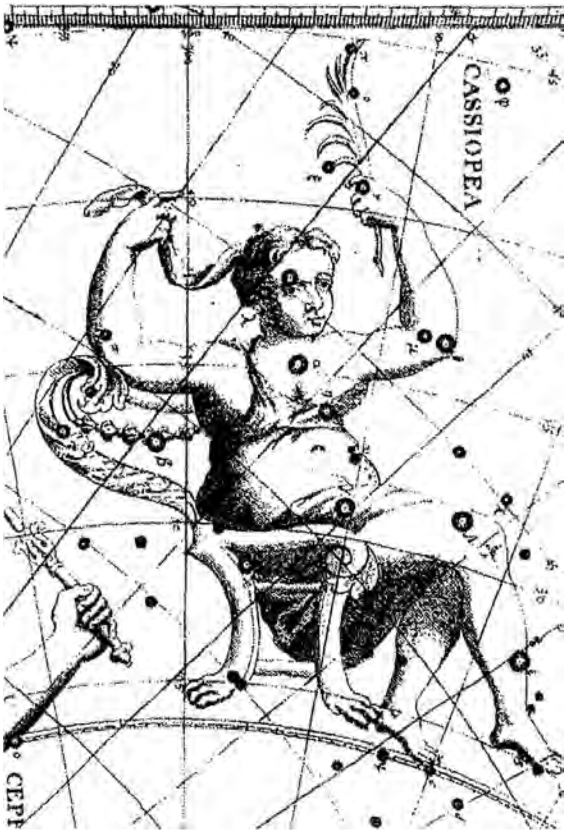


Fig. 6.68. The constellation of Cassiopeia from John Flamsteed's *Atlas Coelestis* (London, 1729). Taken from [1160], p. 320.

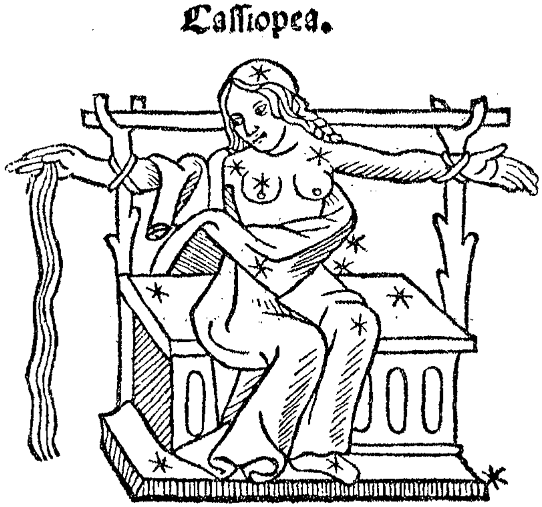


Fig. 6.69. The constellation of Cassiopeia from the old book of Radinus [1361]. Taken from [543], p. 267.

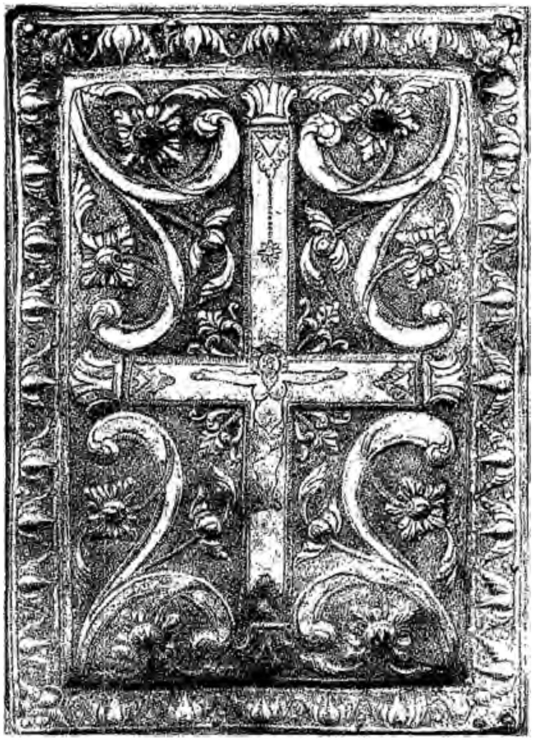


Fig. 6.70. Lid of a jeweled silver reliquary with a crucifix. Bulgaria, 1817. Taken from [157], ill. 6, comment on p. 46.

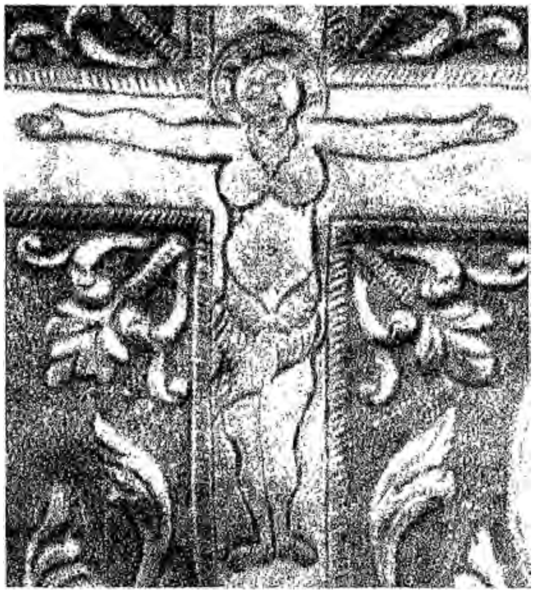


Fig. 6.71. Fragment. Image of the crucifixion from the lid of the reliquary. Bulgaria, 1817. Taken from [157], ill. 6,

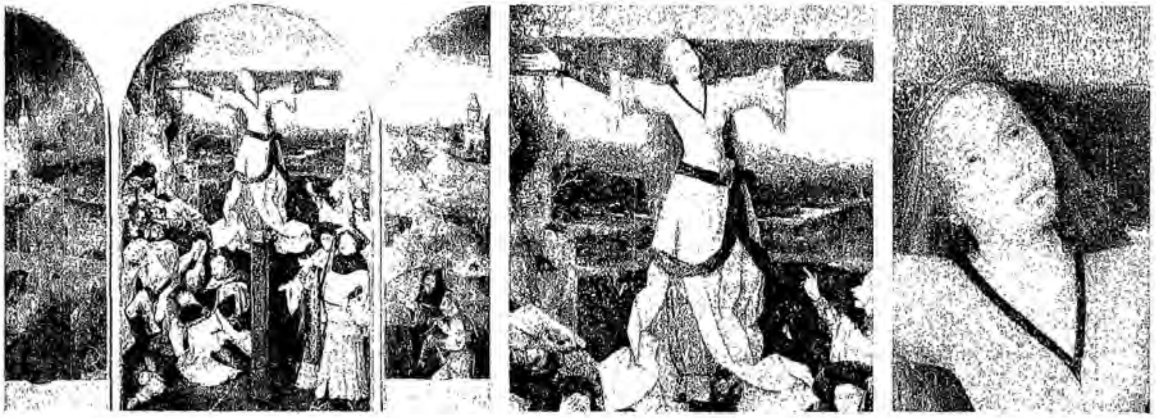


Fig. 6.72-6.74. Triptych by Hieronymus Bosch depicting the canonical scene of the crucifixion, but here a woman is crucified. A woman is allegedly Juliana Wilgefortis. Located in the Doge's Palace, Venice. Taken from [509], p.260.

Venice ([509]). We see, in general, a typical depiction of the famous scene of the crucifixion, which differs from the plots familiar to us in one single but striking circumstance: *here, a woman is crucified.* Some confusion reigns among commentators about this painting by a famous mediaeval artist. "The earliest mention of this work occurs ... in 1771" ([509], p. 260). Historians are clearly confused by the fact that crucified Christ is represented by a woman here (q.v. in fig. 6.73). They write: "The review of the opinions of scientists on this work will be *brief* since in most cases we can only talk about attribution and a concise commentary. *So far, there was no articles about a possibly heretic context in the interpretation of this work.... None of the researchers of Bosch's works seriously analyzed the Venetian triptych"* ([509], p. 261).

It is believed that Bosch had depicted the martyrdom of St. Juliana, or Juliana Wilgefortis (Vilgeforte). Curiously, it was considered that Juliana Wilgefortis had a *beard* ([509], p. 264). Doesn't it mean that the name Wilgefortis belonged to a man, Jesus Christ? An enlarged image of Wilgefortis's face on Bosch's trip- tych is given in fig. 6.74. Today, historians are trying to figure out, "whether it is St. Juliana or the *bearded* St. Vilgeforte. Zanetti (1771) clearly did not know whether it was a *man or a woman',* he writes about the crucifixion 'd'un Santo o Santa martir' ('saint martyr, man or woman').... There is no beard in Bosch's triptych. *Anyway, much is unclear in the legend of St. Vilgeforte in general"* ([509], p. 264). Since the sounds F and P, or B, often passed into each other, could it be that Wilgefortis, or Vilgeforte, is a distorted variant of the name Hildebrand? Recall that under this name Andronicus-Christ was reflected in the "papal history" of the XI century (q.v. in CHRON2, Chapter 2).

It is worth noting that Bosch's painting depicts an ancient T-cross, which was later largely forgotten. We will talk in detail about the ancient Christian cross of such a T-shape below.

Apparently, there was something else in the Bosch's triptych that greatly displeased the later editors of the history. Perhaps even to a more serious extent than the central "heretical" image, which they did not touch. However, someone has made significant changes to the left wing of the triptych. It turns out that initially there were depicted two large figures. Later someone had painted over them a scene of the temptation of St. Anthony ([509], p. 261). This fact was discovered with the help of X-rays. Apparently, it will not be possible to restore the destroyed original. The radiographs reproduced in [509] (pp. 262-263) are very vague, so only approximate contours of the destroyed figures are visible.

This Bosch's triptych is rarely featured in his albums. Apparently, modern publishers feel some awkwardness. There is a certain contradiction there with the Scaligerian version familiar to them. The triptych does not fit well into modern history textbooks. So, they vaguely talk about the "heretics of the triptych" ([509], p. 261). Not a single scientific article was writ-

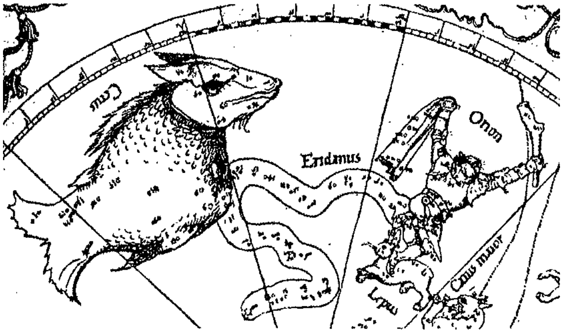


Fig. 6.75. Constellations of Orion, Eridanus and Cetus. A fragment of a map of the southern hemisphere of the starry sky, drawn by Albrecht Diirer allegedly in 1515. Taken from [544], v. 4, p. 105.

ten about it. It is reported that only now "researchers are beginning to realize the problems that arise around this *UNIQUE,* and yet, according to most scientists, *peripheral* work of Bosch's" ([509], p. 261). Sort of, this "minor triptych" of the famous artist should not be taken too seriously.

In conclusion, let us note an interesting fact: *"none of the works* [of Hieronymus Bosch—*Auth.*] *was dated"* ([509], p. 15).

4.
SOUTHERN SKY CONSTELLATIONS

4.1. Orion = Aria = Aaron crosses the River Eridan = Jordan and attacks the Rhino Whale = Czar-Grad

Let us now turn to the southern constellations. Three adjacent major constellations immediately attract attention: Orion, Eridanus, and Cetus. They are clearly visible, for example, on the old map of Albrecht Diirer (fig. 6.2). An enlarged fragment is shown in fig. 6.75. Orion crosses the river Eridanus and attacks the Whale (Cetus). We have presented another version of the map in fig. 6.5. Here we give an enlarged fragment of it with the constellations that interest us—Orion, Eridanus, and Cetus. Figure 6.16 shows a map from the book of Peter Apian, allegedly dated 1540. Figure 6.76 shows its enlarged fragment with three constellations—Orion, Eridanus, and Cetus. In figures 6.77 and 6.76, all the southern constellations are removed for convenience, except for the three that are of interest to us right now.

What does this plot mean? Warrior Orion, having covered himself with a shield (q.v. in fig. 6.78, 6.79),

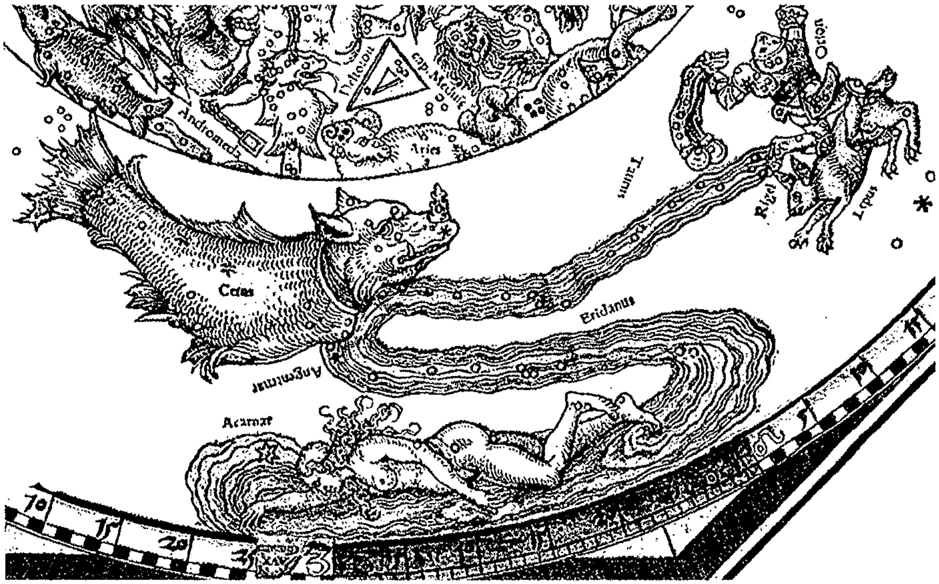
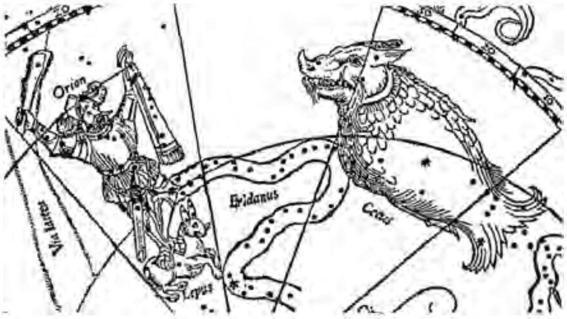


Fig. 6.76. Constellations of Orion, Eridanus and Cetus. Fragment of a star chart from Peter Apian's *Astronomicum Caesarum.* Allegedly published in 1540, in Ingolstadt. The constellation Cetus is depicted as a rhinoceros. For convenience, we have removed the southern constellations from the figure, except for the three that interest us. Taken from [1160], p. 317.



Fig, 6.77. Constellations of Orion, Eridanus, and Cetus. A fragment of a map of the southern hemisphere from an edition of the *Almagest* allegedly dated 1551. The whale is depicted as a rhinoceros. Orion is presented as a medieval knight. For convenience, we removed all the constellations from the figure, except for the three that interest us. Taken from [543], insert between pp. 216-217.

and raising his cudgel, crosses the Eridanus River and attacks a colossal animal—"Whale," Moreover, the whale is depicted in the form of a *rhino.* It is clearly seen in figures 6.77 and 6.76. A *horn* rises on the Whale's nose. In fig. 6.77, Orion is presented as a mediaeval knight clad in armor. On his head is a helmet. Orion rests his feet on the constellation "Hare" (Lepus). In fig. 6.76, however, Orion looks more like a galloping horseman crossing the Eridanus River.

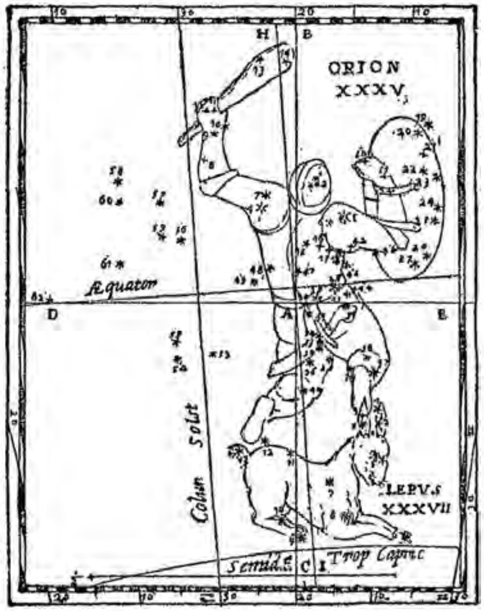


Fig. 6.78. The constellation of Orion in the form of a warrior with a shield. From an old book by Greenberger [162], Taken from [543], p. 244.

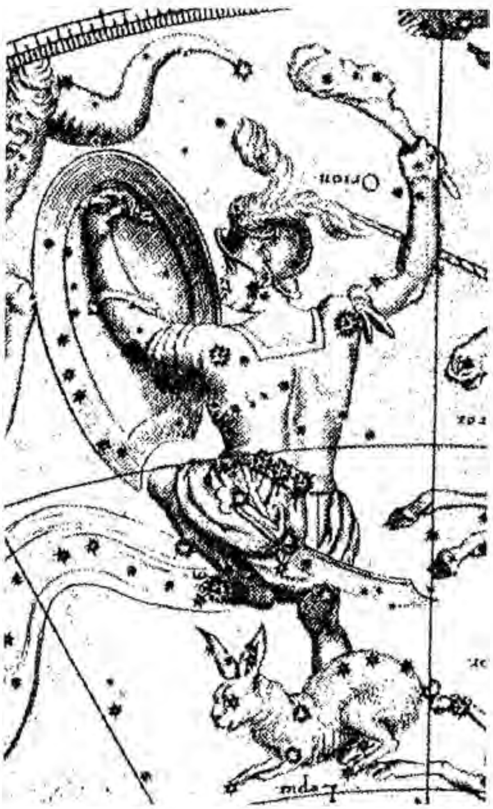
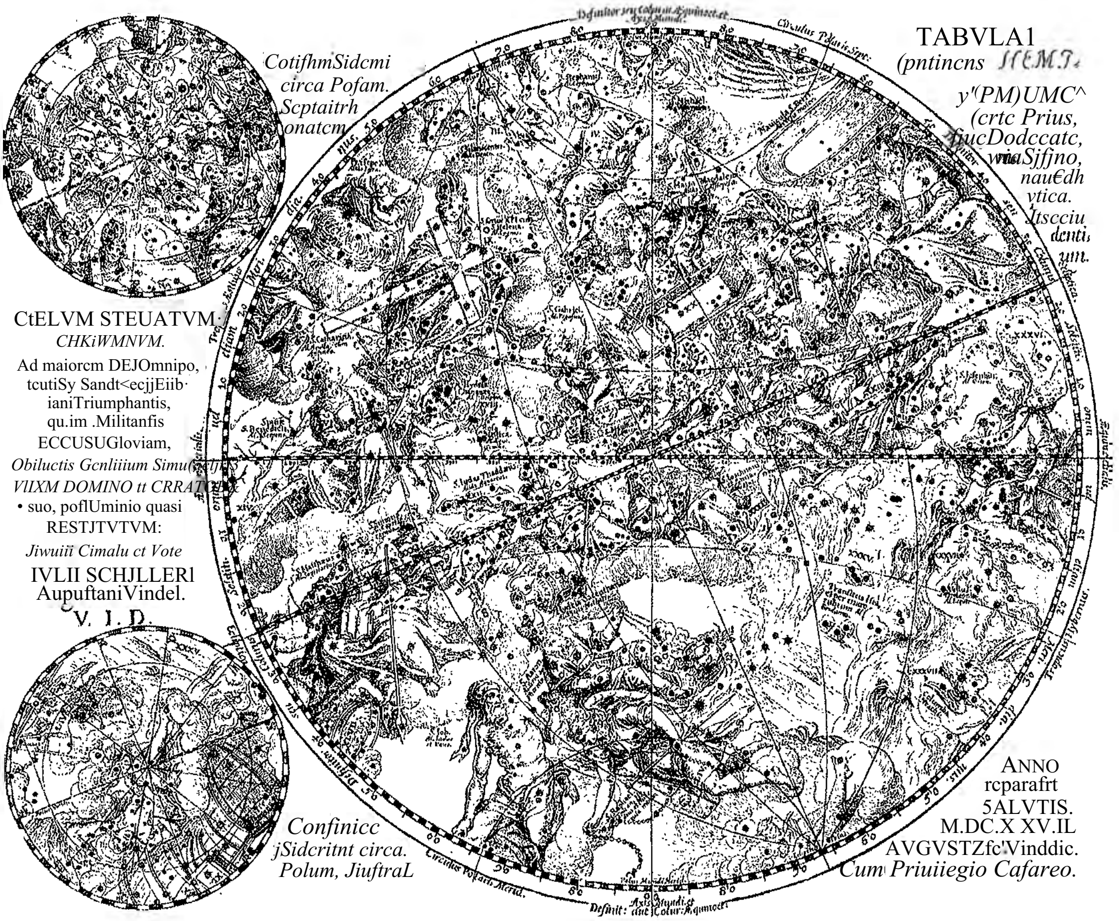


Fig. 6.79. The constellation of Orion in the form of a warrior with a shield. From the book of Johann Hevelius, *Cometographia* (1688). Taken from [1160], p. 320.

It is hard not to see in this stellar plot the well-known biblical story about the passage of the troops of Joshua across the Jordan River during the conquest of the Promised Land (Joshua 3-4). After crossing the Jordan, the Israelites, led by Joshua, attacked the famous city of Jericho and took it by storm (Joshua 6). Recall that next to Moses, who led the Israelites to the conquest of the promised land and was the forerunner of Joshua, Aaron was constantly present. According to the Bible, Aaron was a priest. He was always in the army of the Israelites. He was, so to speak, a military clergyman. That is why, presumably, on the map from the 1551 *Almagest* edition, in the hands of Orion we see a *censer,* or at least an object very reminiscent of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AupuftaniVindel.
V. I. D.
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Fig. 6.80. Star map from Julius Schiller's book *Coelum stellatum christianum, 1627*. Left half of the map. Taken from [1160] , p. 318.

a censer (fig. 6.77). And in the old images, Aaron is usually represented with a censer. Aaron's *golden censer* is also mentioned in the Bible (Numbers 7:20; Leviticus 16:12).

An interesting map of the starry sky (q.v. in fig. 6.80) has come down to us in an old book of 1627, where the constellations, as commentators write today, are "interpreted in the sense of Christian symbolism" ([1160], p. 318), In the southern sky of this map we see an image of the biblical priest Aaron with a censer in his hand. "S. Aaron" is written next to him in plain text (q.v. in fig. 6.81). Interestingly, *on the head of the biblical Aaron, the Ottoman crescent with a star is drawn.* However, in the form of Aaron with a censer, it is no more the constellation of Orion, as it should be, but the constellation of Phoenix. Probably, in the XVII century, the confusion had already begun. Nevertheless, the fact that in the southern sky "there must be Aaron with a censer" was still remembered by the XVII century authors.

So, the following natural thought arises. *Orion* is most likely the biblical *Aaron* = Arius. The *Eridan River* is the biblical *Jordan River.* Orion's crossing of Eridanus is the famous March of Joshua's troops across the Jordan. The attack on the "Whale" is an attack on the city of Jericho, its assault, and the capture of the city by the Israelis. In CHRON6, Chapter 5:3, we showed that the biblical Jericho is identified with Czar-Grad = Constantinople. And the crossing of the Jordan and the assault on the biblical Jericho is the well-known

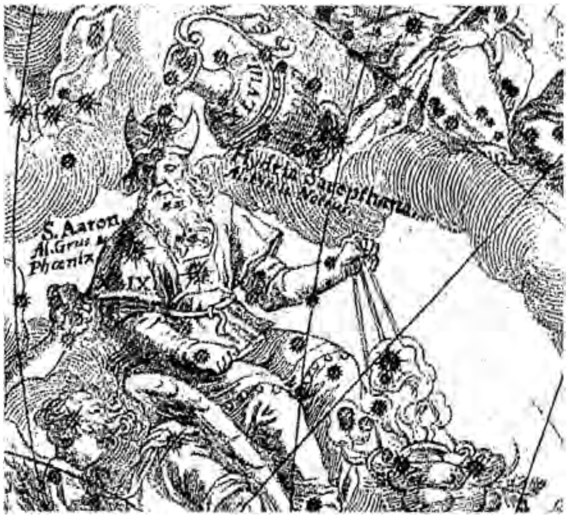


Fig. 6.81. The southern constellation Phoenix, represented on a map in the Julius Schiller's 1627 book as the priest Aaron with a censer in his hands. On Aarons head is an Ottoman = Ataman crescent with a star. Next to it is written: "S. Aaron." Taken from [1160], p. 318.

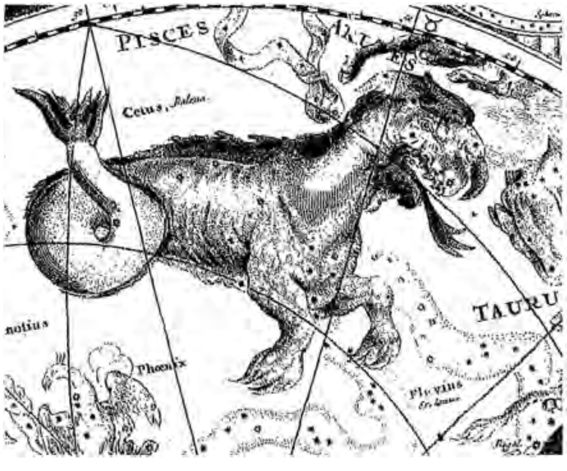


Fig. 6.82. The constellation Cetus on a 1680 map by Frederik de Wit, *Planisphaeri coeleste.* A large horn grows out of the head of the "Whale". Taken from [1160], pp. 324-325.

assault on Czar-Grad in 1453 and its capture by the Ottoman-Ataman troops of Mehmed II = the biblical Joshua. The Biblical Jordan is either the Danube River or the Bosphorus Strait.

Thus, the constellation Cetus on the old star maps apparently depicts Czar-Grad = Constantinople. This conclusion is confirmed by the fact that the constellation Cetus, as we have seen, was represented in the form of a *rhino.* Recall that Constantinople stands on the shores of the famous *Golden Horn* Bay, which always played an essential role in the city's defense. As we wrote in CHRONS, one of the symbols of Czar-Grad was a *rhino.* So, it is not for nothing that the constellation Cetus was depicted as a powerful creature with *a horn* (q.v. in fig. 6.82). Moreover, on star charts it is shown sitting on the river strait of Eridanus. Consequently, in the Middle Ages, Eridan = biblical Jordan, was called Bosporus.

Let us ask ourselves a question: why is Czar-Grad designated here as Cetus? Today it is believed that the Latin word *Cetus* comes from the Greek *κῆτος* and means "a huge sea creature, a sea monster" ([237], p. 176). Latin C can be read both as K and as S. So the word *Cetus* could mean *city,* which in its turn comes from *sit* (down) and/or *site.* Where did the "marine meaning" come from in the name of Czar-Grad = Czar-City = *Cetus* as a "huge *sea* creature"? Appaently, from the simple fact that Czar-Grad is *sitting* on the Bosphorus. It is really a big ("huge") seaside city that played an important role in antiquity. Probably, one of the symbols of Czar-Grad was a *"sea* monster" *sitting* on the straits. Then they began to call it the Whale = Cetus.

We also find confirmation of the stated idea on the map of Vasily Kiprianov of 1707, where the Whale constellation is captioned: "Balona Whale Fish" (q.v. in fig. 6.83-6.84). On the map of 1681 from the book of Stanislaw Lubieniecki [1257], the same constellation

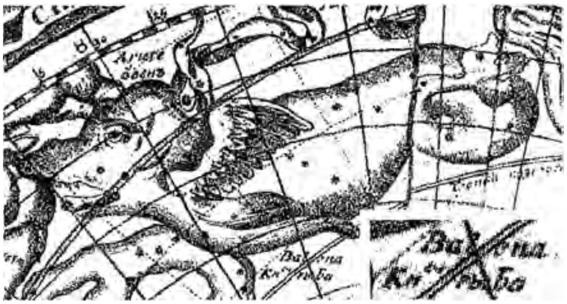


Fig. 6.83-6.84. The constellation Cetus (Whale) on the map of Vasily Kiprianov (1707). The inscription says, "Balona Whale Fish." The name Balona probably meant Babylon. So this constellation depicted the city of Babylon, that is, Czar-Grad. Taken from [90], p. 211'.

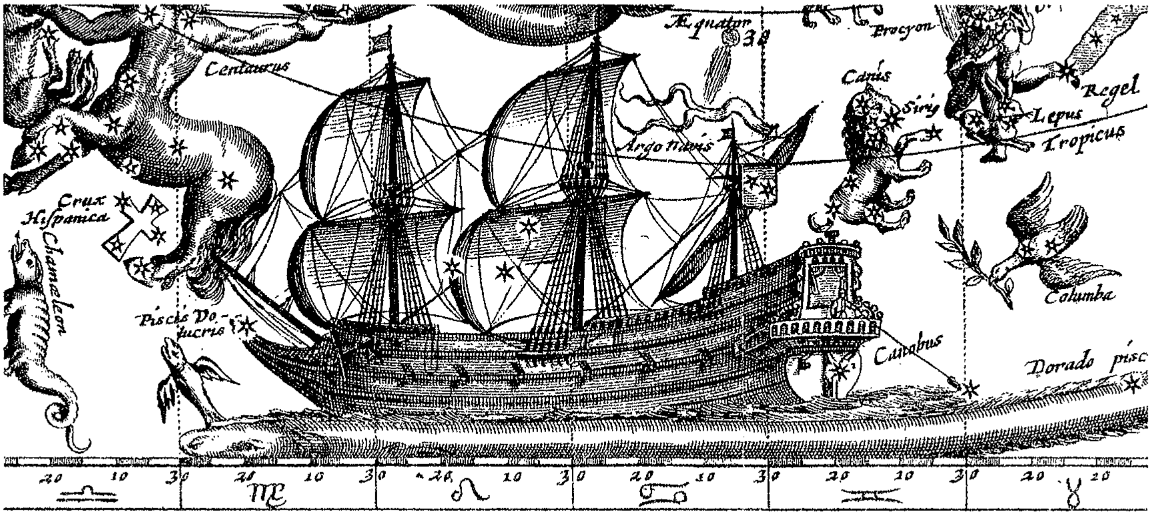


Fig. 6.85. The southern constellation of the Ship or the Ship of the Argonauts (Argo Navis) on a map from an old book by Stanislaw Lubieniecki [1257]. Directly in front ofthe Ship's bow is the constellation CruxHyspanica. Taken from [543], insert between pp. 26-27.

is called *Belaena* Cetus. On Frederilc de Wit's map, it is called Cetus *Balena.* The name *Balona,* or *Belaena,* or *Balena,* most likely meant *Babylon,* from the Russian word *"bely"—White* (Horde). According to our results, in the Middle Ages, not only the White Horde or the Volga Horde in Russia-Horde, but also the Ottoman = Ataman Czar-Grad were called in this way. In other words, the Latin name Cetus Balona probably meant the City of Babylon, that is, the Seat of Babylon.

So, the constellations of Orion, Eridanus, and Whale most likely clearly reflect "in pictures" the famous siege, assault, and capture of Czar-Grad in 1453 by the Ottoman-Ataman troops of Mehmed II, that is, the biblical Joshua. It is the era of the Ottoman conquest of the "promised land" in the XV-XVI century.

4.2. The constellation Ship of the Argonauts = biblical Noah's Ark depicted Columbus's voyage across the Atlantic in 1492 and the discovery of America

One of the most prominent southern constellations is Ship Argo *(Argo Navis,* or simply *Argo).* We present one of its many ancient images in fig. 6.85. It is a fragment of the star map of Stanislaw Lubieniecki from the book of 1681 ([1257]). We see *a typical mediaeval big ship with sails and a row of board holes for cannons.* On the one hand, we are assured that the ship of the "ancient Argonauts" is meant here, described by the "most ancient" poet Homer and other "ancient authors" supposedly many hundreds of years before our era. This star ship in the southern sky is called Jason's Ship ([1160], p. 312). Recall that the hero Jason was the leader of the "ancient" Argonauts.

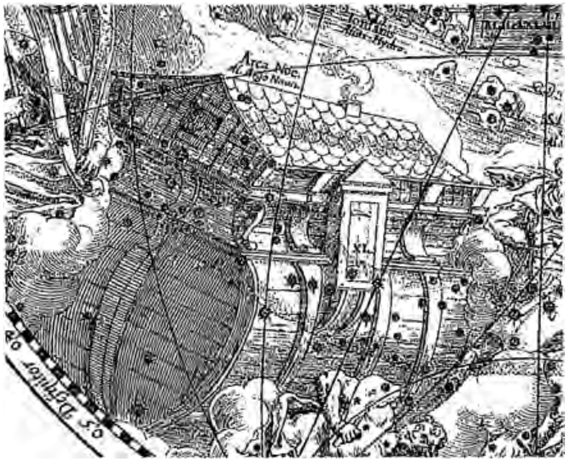


Fig. 6.86. A fragment of a map of the southern sky from an old book *Coelum stellatum christianum* by Julius Schiller (1627). The constellation of the Ship is depicted as the biblical Noah's Ark, that is, in the form of a huge box house floating on the sea. Right half of the map. Taken from [1160], p. 318.

On the other hand, the Latin name of this constellation, *Argo Navis,* can be read as “Noah’s Barca,” that is, “Noah’s Ship.” The fact is that the Latin V was often read as U, and vice versa, so Navis could sound like Nauis, that is, Noah or New. We discuss it in detail in CHRON7, Chapter 14. Therefore, an identification arises: *the ship of the “antique” Argonauts is the ship of Noah,* that is, the biblical Ark of Noah. On some old star maps, the Ship Argo was frankly drawn in the biblical form, as Noah’s Ark was imagined in the XVI-XVII century—a huge house with a lid (q.v. in fig. 6.86). Smoke is coming from the chimney on the roof, and the door is tightly closed.

Moreover, our identification of the Ship of the Argonauts with Noah’s Ark is written in plain text on some old star maps. No reconstruction is needed. Just read what is written. Let us take, for example, the Blaeus map of 1600, already familiar to us (q.v. in fig. 6.87; [1160], p. 312). It depicts the constellation Ship Argo, and next to it is written: “Argus, *Area Noë, Nauis lasonis,* Ἀργος ” (q.v. in fig. 6.88). It is clearly written: “Argus, Ark [i.e., *Barque]* of Noah, Jason’s navis *Argo*.” See also fig. 6.86, where it is also written: “AreaNoe. *Al. Argo Nauis.”*So, in the XVII century, some authors still remembered that the ship of the “ancient Argonauts” and the biblical Ark of Noah are one and the same. We repeat that the “ancient” Jason is considered the leader of the Argonauts.

Let us turn again to the old star map in fig. 6.85. The fact that in the XVII century the “ancient” ship of the Argonauts was directly identified with the biblical Ark of Noah is unequivocally emphasized by the image of a dove returning to the ship of the Argonauts with a twig in its beak (q.v. in fig. 6.89). After all, this is a well-known biblical story that Noah released from the Ark a raven and then a dove. “When the dove returned to him in the evening, there in its beak was a freshly plucked olive leaf! Then Noah knew that the water had receded from the earth” (Genesis 8:11). The biblical raven, by the way, is also depicted on the star charts—it is the well-known constellation of the Corvus above the first mast of the Ship of the Argonauts = Noah’s Ark (q.v. in fig. 6.90).

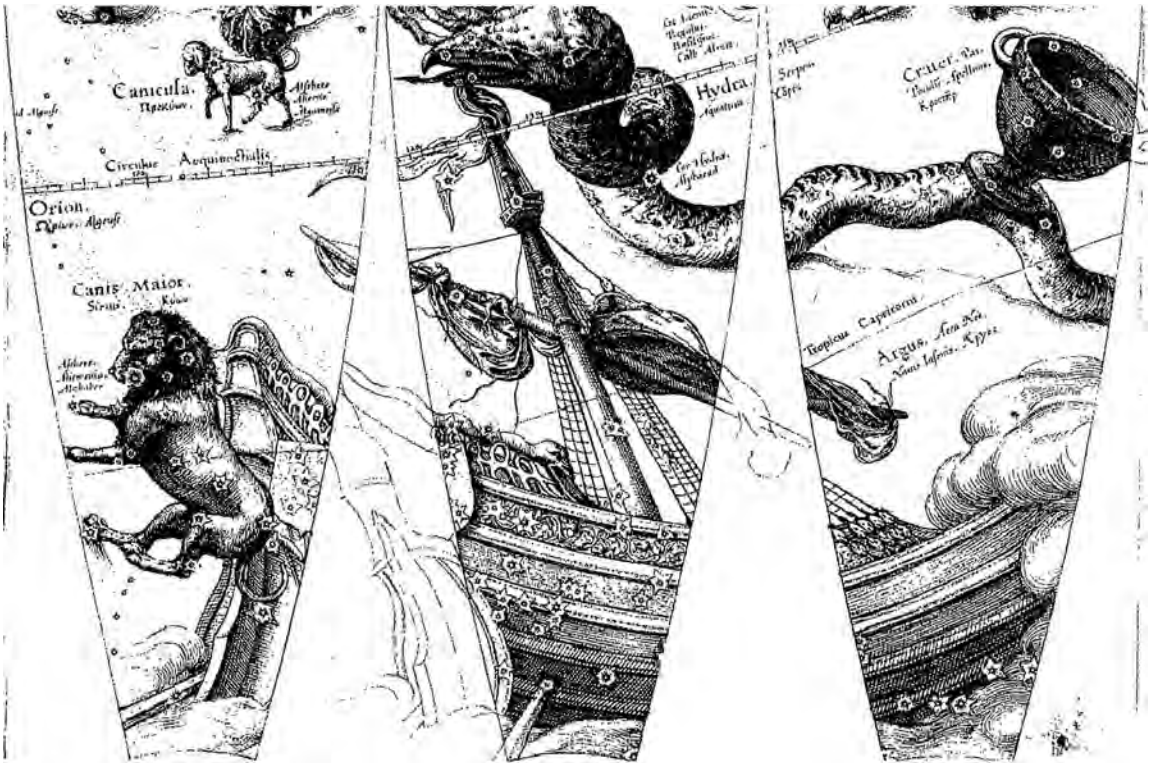


Fig. 6.87. The constellation Ship on Blaeu’s 1600 map. Taken from [1160], p. 312.

On the other hand, in CHRON7, Chapter 14, we showed that the biblical story of Noah reflects an actual event—the famous voyage of Christopher Columbus across the Atlantic in 1492. Is there evidence for this on old star maps? Yes, and bright enough.

- Right in front of the nose of the Ship Argo = Noah's Ark, on the 1681 star chart (fig. 6.8), we see a constellation called *Crux Hispanica (Spanish Cross)* (q.v. in fig. 6.91). All is clear and correct. The fleet of Columbus set sail from *Spain.* The expedition itself was considered *Spanish.*
- Further, next to the dove, on the left of Noah's Ark, it is written in Latin: *"Columba"* (q.v. in fig. 6.89). On another star chart of 1680, the biblical "dove" is called *"Colomba Noe"* (q.v. in fig. 6.92). On James Barlow's 1790 London map, it is written: *"Columba Noachi"* (q.v. in fig. 6.93).

Today we are assured that the Latin word "Columba" was used exclusively for the dove ([237], p. 206). However, now we are beginning to understand that the name *Columba* next to the Ship Argo = Noah's Ark had a straightforward meaning on the old star maps. That was the name of *Columbus—the* leader and admiral of the ocean expedition who sailed on the flagship and discovered America. And it was in 1492. The name *Columba Noe* should, most likely, be read and understood literally, as it is written, and not allegorically, not as a "pigeon-like" bird, as they try to instill in us today Our results perfectly explain the emerging identity of Admiral Columbus and the biblical Noah.

- Right at the stern of Noah's Ship, we see the constellation Canis Major (q.v. in fig. 6.87,6.94,6.95,6.92). This constellation has a very bright star, Sirius. The word *"Canis"* once meant *"Khan,"* so "Canis Major" = *"Great Khan."* It turns out that the Great Khan was sailing on the biblical Noah's Ark, that is, on the flagship of Columbus of the XV century. This is how Christopher Columbus himself was probably called. Or that was a reference to the almighty ruler of the Empire by whose order the sea expedition went to the Atlantic Ocean. This circumstance also explains the choice of the name for the Alpha of this constellation—*Sirius* = Syria, or Syrian. For more details on this topic, see CHRON7, Chapter 14.

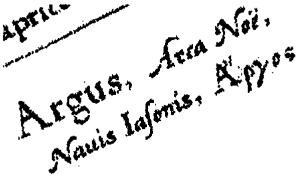

aprile
Argus, Arca Noë,
Nauis Iasonis, Ἀργος

Fig. 6.88. Fragment with the inscription 'Argus, Arch of Noah, Nauis Iasonis." Taken from [1160], p. 312.

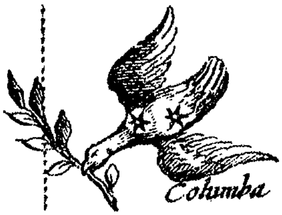


Fig. 6.89. Star map by Lubieniecki. The biblical dove with an olive branch in its beak returns to the Ship of the Argonauts = biblical Noah's Ark. Taken from [543].

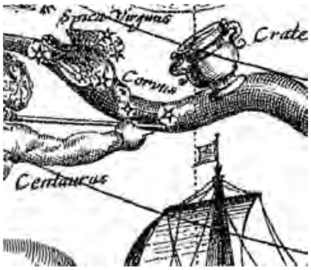


Fig. 6.90. The constellation Corvus above the mast of the Ship of the Argonauts = Noah's Ark. Fragment of the 1681 map by Lubieniecki. Taken from [543],

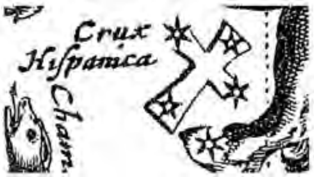


Fig. 6.91. The 1681 map by Lubieniecki. The constellation "Spanish Cross" right in front of the nose of the Ship of the Argonauts = Noah's Ark. Taken from [543].

- On the map of the southern sky, for instance in fig. 6.8, it is seen that Noah's Ship is sailing in the direction of several constellations, the names of which contain the word *India* (q.v. in fig. 6.96). These are the constellations *Apus Indica,* then *Indus,* then *Toucan Pica Indica.* Frederik de Wit's map contains the names *Apous Indica, Pica Indica,* and *Indus* ([1160], p. 325). And so on.

Indeed, it was believed that Columbus, in 1492, looked for a new route to India. This is why the inhabitants of America discovered by him were called "Indians." So, the map of the southern sky clearly reflected the fact of discovery of America and even that it was erroneously taken for *India.* Moreover, in the choice of pictorial images for this group of "Indian constellations," exotic Indian themes are clearly traced, as they were understood in the XVI-XVII century. Consequently, this part of the map of the southern starry sky could only be created after 1492.

- On the London map of 1790 by James Barlow, the constellation Ship Argo = Noah's Ark is depicted with two flags on the masts. On them, we see large Christian crosses (q.v. in fig.

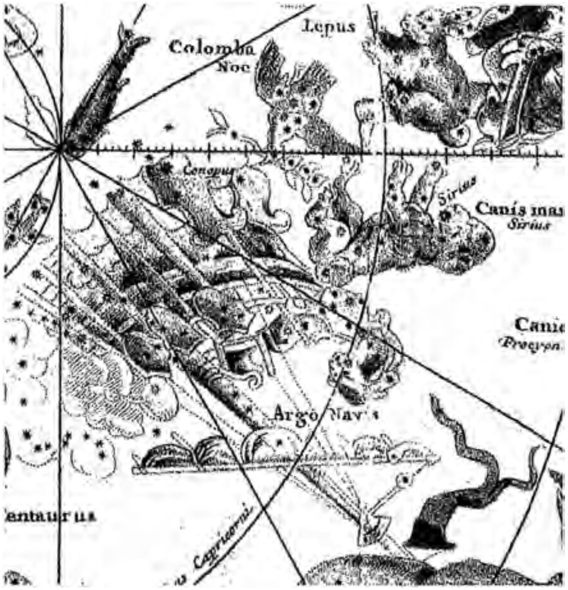

Lepus
Colomba
Noe
Sirius
Canis ma
Sirius
Canis
Procyon
Argo Navis
entaurus
Capricorni

Fig. 6.92. Noah's Ark = Ship (of the Argonauts) on the 1680 star chart *Planisphaeri coeleste* by Frederik de Wit. The biblical dove is named here "Colomba Noe." Taken from [1160], pp. 324-325.

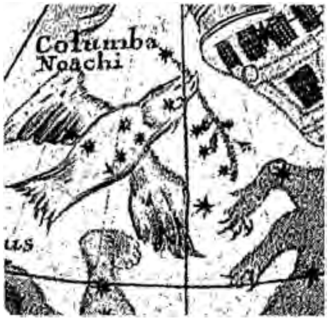

Columba
Noachi

Fig. 6.93. The constellation Columba Noachi on the star chart of James Barlow (London, 1790). Taken from [1160], p. 322.

6.97). Red crosses on a blue background. On the largest flag, the rest of the field is red. Everything is correct. The expedition of Columbus = biblical Noah was carried out under Christian crusading banners. We see that even at the end of the XVIII century, in some places in Europe they still remembered that the biblical Noah's Ark sailed into the Atlantic Ocean under waving flags with wide Christian crosses (q.v. in fig. 6.98). Then, under the pressure of Scaligerian history, they stopped talking about it. And they forgot.

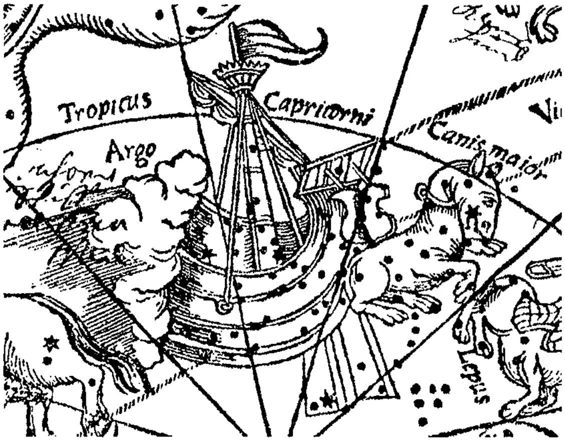

Tropicus
Capricorni
Argo
Canis maior
Lepus

Fig. 6.94. The constellation Canis Major at the stern of Noah's Ark. Fragment of a map from the 1551 edition of the *Almagest.* Taken from [543], insert between pp. 216-217.

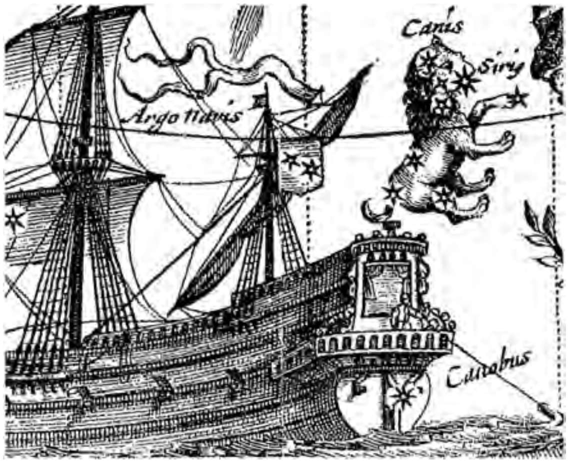

Canis
Siry
Argo navis
Canobus

Fig. 6.95. The constellation Canis Major at the stern of Noah's Ark. Fragment of a map from the 1681 book by Lubieniecki ([1257]). Taken from [543], insert between pp. 26-27.

4.3. The constellations of Hydra and Crater (Cup) probably refer to the beast and the "Bowl of Abominations" of the biblical Apocalypse

On the map of the southern sky, between Virgo, Centaurus, and Argo Navis (Ship Argo), the constellation Hydra is located, carrying Crater on its back (q.v. in fig. 6.99, 6.100). We saw that the constellations Argo Navis and Corvus, placed side by side, depicted a well-known Old Testament story. Namely, the event of the

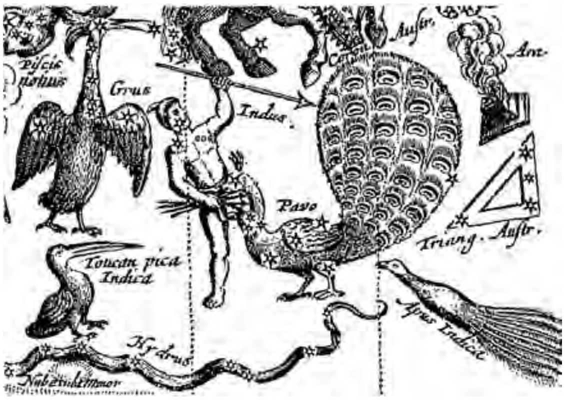


Fig. 6.96. A group of southern constellations, in the name of which feature the words *Indus* and *Indica.* The constellations on a map of 1681 are drawn in the "Indian spirit," as it was understood in Europe in the XVI-XVII century ([1257]). These constellations could appear on a sky map only after 1492, when Columbus discovered America, erroneously identifying it at the time with "India." Taken from [543], insert between pp. 26-27.

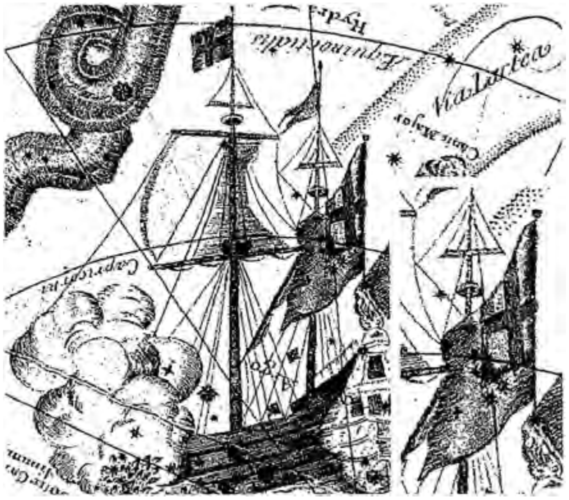


Fig. 6.97-6.98. The constellation of the Ship (of the Argonauts) on the map of James Barlow (London, 1790). Banners with Christian crosses flutter on the masts of the biblical Noah's Ark. Taken from [1160], p. 322.

end of the XV century—the voyage of Noah = Christopher Columbus. Therefore, we can expect that the constellations of Hydra and Crater are also somehow connected with the Bible.

Once the right question is asked, the answer suggests itself.

In the biblical Apocalypse, the famous book of the New Testament is much said about the "mother of harlots," the beast, and the "cup of abominations." Here is one of the fragments: "And I saw a *woman* sitting on a scarlet *beast* which was full of names of blasphemy, having seven heads and ten horns. The woman was arrayed in purple and scarlet, and adorned with gold and precious stones and pearls, having in her hand *a golden cup* full of abominations and the filthiness of her fornication. And on her forehead a name was written: MYSTERY, BABYLON THE GREAT, THE MOTHER OF HARLOTS AND OF THE ABOMINATIONS OF THE EARTH" (Revelation 17:3-5).

After all the facts discovered above, a single glance at the southern sky map is enough to express the following thought. The apocalyptic *woman,* dressed in royal attire, adorned with jewels, and seated on an apocalyptic *beast,* is depicted on the map as the constellation Virgo, above the constellation Hydra (q.v. in fig. 6.99, 6.100). The apocalyptic *cup,* which the woman holds in her hand, is represented on the star map as the constellation Crater on the back of Hydra. Moreover, the Crater is drawn right near the hand of the constellation Virgo. It was not accidentally that the creators of the constellation map, to more vividly convey the imagery of the biblical Apocalypse, have drawn a large Hydra-snake. That is, a creature psychologically perceived as disgusting and dangerous.

It is probably no coincidence that for the princess in the plot with George in the zodiac and the "mother of harlots" in the apocalyptic story of the southern sky, mediaeval astronomers depicted only one familiar constellation, Virgo. Perhaps this means that the Virgo in both plots symbolized Czar-Grad on the Bosphorus.

A serious confirmation of the identifications we propose is that the astronomical horoscope, discovered by N. A. Morozov in the Apocalypse, is unambiguously dated October 1, 1486, as we have proved in CHRON1, Chapter 3.

Moreover, in the same place, we showed that the New Testament's Apocalypse quite naturally fits into the tense expectation of the end of the world, which spread precisely at the end of the XV century, just before Columbus set sail across the Atlantic. The Apocalypse most likely was created in 1486 as a concentrated expression of the fear of a part of society before the doom of the world.

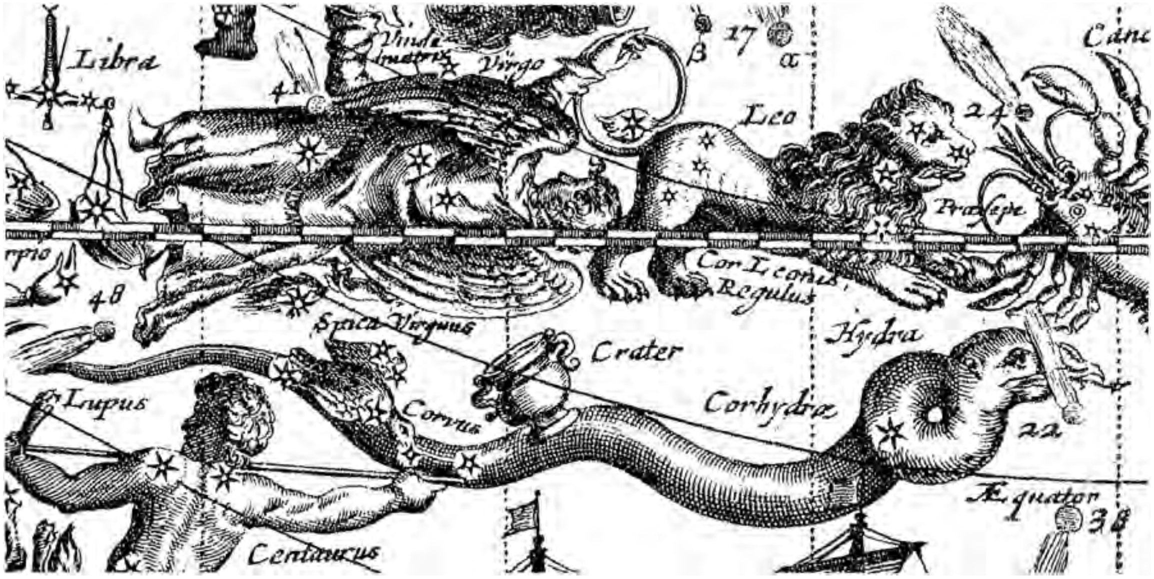

Libra
Vindemiatrix
Virgo
41
17
β
α
Leo
Canc
24
Præsepe
rpio
48
Cor Leonis, Regulus
Spica Virginis
Crater
Hydra
Lupus
Corvus
Corhydræ
22
Æquator
38
Centaurus

Fig. 6.99. Constellations of Virgo, Hydra and Crater in the southern sky. Fragment of a 1681 map by Lubieniecki from the book [1257]. Taken from [543], insert between pp. 26-27.

4.4. The constellation Unicorn probably symbolized fire guns, Russian-Horde howitzers, known at least since the XVI century

Behind the constellation Orion = Aaron, as if accompanying it, is the constellation Monoceros (Unicorn; q.v. in fig. 6.101). Monoceros is moving in the same direction as Orion. That is, crossing the river Eridanus = Jordan, it attacks the giant Whale.

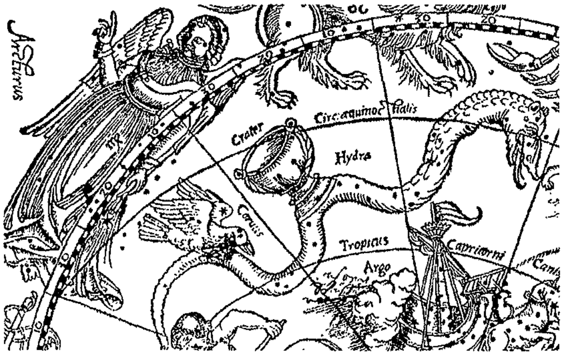

Arcturus
Circ. æquinoctialis
Crater
Hydra
Corvus
Tropicus
Argo
Capricorni

Fig. 6.100. Constellations Hydra, Crater, and Virgo. Fragment of a map from the 1551 *Almagest* edition. Taken from [543], insert between pp. 216-217.

What does the Scaligerian story about the "unicorn" tell us? It is considered a mythical animal with the body of a bull or a horse. Directly from the center of the forehead, far ahead, a long straight horn protrudes (q.v. in fig. 6.102, 6.103). Historians believe that "the earliest images of the Unicorn... are found in cultural monuments of the 3rd millennium B.C., particularly on the seals from ancient cities of the Indus Valley... representing *one of the most significant sacred images.* In the translations of the Old Testament, the Unicorn was identified with the beast (Heb., "fierce beast"). The symbolism of the Unicorn plays a significant role in mediaeval Christian writings. Plots associated with the Unicorn are found in Eastern (including Chinese and Muslim) and Western European folklore. *The Unicorn is described as a terrible and invincible beast, whose all power is concentrated in its horn.* The equatorial constellation Monoceros is named after the Unicorn. The symbol of the Unicorn occupies a significant place in heraldry: it was depicted on dynastic, state (for example, Scottish and later British), and personal coats of arms, including the coats of arms of some Russian noble families of the XVIII century, in particular Count Pyotr Ivanovich Shuvalov, who, in his being the head of the weapons office, revived in Russia the XVI cen-

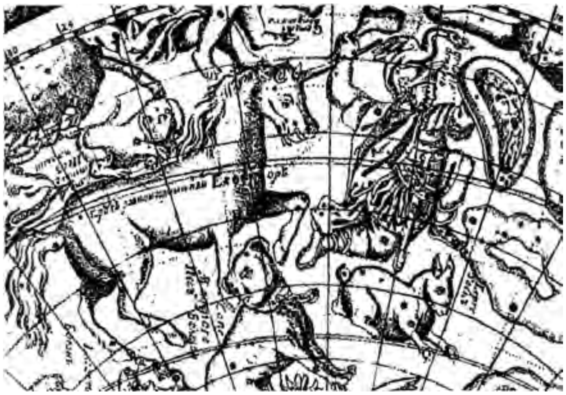


Fig. 6.101. Fragment of Vasily Kiprianov's map. The constellation Unicorn next to Orion. The Unicorn accompanies Orion and attacks Whale with him, crossing the river Eridanus = Jordan. Taken from [90], p. 211.

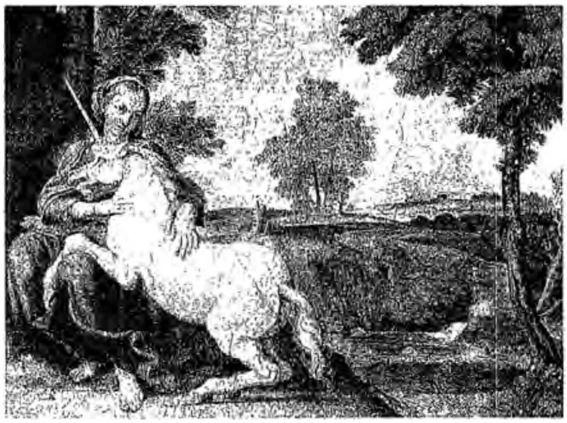


Fig. 6.102. "A Virgin with a Unicorn." Fresco by Domenichino (fragment), ca. 1602-1608. Palazzo Farnese, Rome. Taken from [533], v.l, p,429.

tury custom of calling artillery guns the 'inrogs' (unicorns')" ([533], v. 1, p. 429). The coat of arms of Pyotr Shuvalov is shown in fig. 6.104.

Everything becomes more or less clear. *Unicorn* was initially the name of the Russian-Horde heavy guns, *howitzers,* of the XV-XVII centuries. The *Encyclopedic Dictionary* says: "UNICORN, an ancient Russian smoothbore artillery gun. *Unicorn* howitzers (1757) accompanied infantry in battle, existed up to the middle of the XIX century (when they were replaced by rifled guns)" ([797], p. 426). It is known that the artillery of the Middle Ages was divided, roughly speaking, into two large classes.

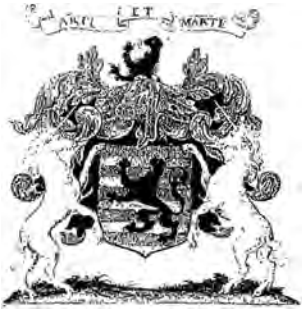


Fig. 6.103. Unicorn on a mediaeval coat of arms. Coat of arms of Philippe Duplessis-Mornay, "conseiller de Henri IV," second half of the XVI century. Musée national de la Renaissance, Ecouen, France. Taken from [1477], p, 34.

The first class included defensive cannons of the "shotgun" type, which fired grapeshot. The famous Czar Cannon in the Moscow Kremlin is one of such large surviving cannon mortars (q.v. in CHRON6, Chapter 4:16). Such huge mortars hit targets at close range and shot from the fortress walls at attackers.

The second class of guns was fundamentally different. Heavy offensive howitzer guns were designed to hit targets far ahead of the troops. To destroy the walls of cities and defensive fortifications of the enemy, before the infantry or cavalry enters. A preliminary artillery preparation. Howitzer unicorns were weapons of attack, not of defense. They accompanied the regular army on the march.

That is why the Unicorn (Monoceros) constellation is depicted next to Orion-Arius *attacking* the Whale = Czar-Grad. From the history of the assault on Czar-Grad in 1453, it is well known that the Ottoman chieftains used heavy large-caliber artillery to crush the walls of Constantinople ([240]). Those were the *unicorns.* As we can see, the astronomical artists of the epoch of the XV-XVII centuries, who depicted the figures of constellations, quite accurately reflected the reality of their time.

Note that the very name of these guns, *unicorns,* in the Church Slavonic language meant something attacking. Therefore, the old Russian language told about the same thing. Since it was the Church Slavonic, that was the ancient Russian literary language. Recall that in Church Slavonic some actions and feelings were denoted by images. For example: an attack—*horn;* defense or fencing off—*face;* good disposition towards somebody—*ears.* So, instead of saying, "He attacks them," in Church Slavonic it was often said, "His horn is on them." In other cases, there were the expressions like this: "His face is on them," "His ears are towards them," etc. Traces of similar old symbols are also present in the Russian text of the Bible. For example, in the Russian synodal translation of the Psalter, in Psalm 91, verse 11, we read: "You exalt my *horn* like the *horn of a unicorn!"* Here, *horn* means the ability to attack.

Howitzer unicorns naturally inspired fear. Unsurprisingly, the Unicorn was described as a "terrible and invincible beast" ([533], v. 1, p. 429). The long straight horn emanating from the "forehead of the beast" is the extended barrel of an artillery howitzer. A longer barrel length was needed to hit distant targets. A long barrel made it possible to accelerate the cannonball or shall to the desired speed. Then, in a poetic refraction, on the pages of literary poems, on the canvases of artistic tapestries, the terrible howitzer unicorn turned into a kind of strange animal, like a horse with a *long horn* (q.v. in fig. 6.105). The choice of a poetic image also becomes apparent. Heavy howitzers were transported to the battlefield by horse teams. Off-road they used mighty *bulls.* From here arose the literary image of the unicorn *as a horse or a bull with a straight horn in the forehead.*

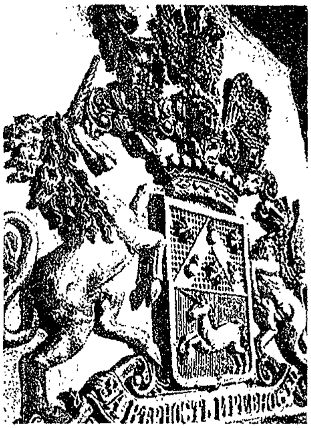


Fig. 6.104. A unicorn in the coat of arms of the Counts Shuvalovs. The first half of the XIX century. Taken from [24], p. 179.

The following description of the Unicorn in old Russian alphabet books of the XVI-XVII century also becomes clear: "This beast resembles a horse, it *is fierce and invincible,* between the ears *it has a long horn, its body is bronze, its all strength is in its horn.... It* has no girlfriend and lives for 532 years" (cit. acc. to [63], p. 51).

It is clearly stated that the body of the Unicorn *"is bronze!"* Its understood. Ancient howitzer cannons were cast of bronze. Only later, with the development of technology, artillery pieces began to be made of steel. The ancient authors correctly emphasized that "all strength" of the unicorn howitzer was "in its horn," that is, in its gun barrel ([63], p. 51). It also goes without saying that the howitzer had no "girlfriend." And it is clear why they wrote that the unicorn lives for a very long time, supposedly several hundred years—because guns are made of metal and wear out slowly.

Remember that Russian howitzers were called *inrogs* ([533], v. 1, p. 429; [63], p. 51). *In+rog = another, new horn.* A long-barreled howitzer was created in Russia-Horde in the era of the XV-XVI century and appeared on the battlefields as a *new weapon ="inrog!"* Then the name *inrog* changed to *unicorn.* Any cannon has only one barrel, one *"horn,"* so, in this sense, the name *inrog* ("*new* horn") sounded too pretensious to Russian ear. The replacement of the name with more impersonal *"unicorn* also reflected" the widespread introduction of the howitzer into the regular army. The relatively recently created "new weapon" began to be perceived as well-known and by no means new.

Over time, the image of the howitzer-inrog, which amazed contemporaries, separated the poetic perception of writers, artists, and sculptors from its original and began to live an independent life. Numerous literary legends flourished around it. Not everyone saw heavy howitzers on the battlefield. For some reason, there have always been rather few poets and writers on the battlefields. Myths began to form about the power of the huge inrogs. "According to the modern researcher M. South, 'not a single imaginary monster, except for the dragon, was as popular as the unicorn' " ([63], p. 48). By the way, the *dragon* is probably also one of poetic images of a firearm. Terrible, spewing a column of fire from its mouth, devouring enemies in the distance.

The literary tale developed according to its own

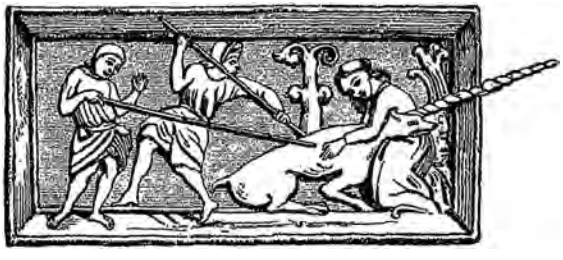


Fig. 6.105. Ancient image, "Unicorn and a girl." A girl "tamed" the bellicose unicorn, but warriors attack him and seek to kill him. Taken from [1264], v. 2, p. 291.

laws. After a while, it was forgotten what was initially meant. It got to the point that today they write about unicorns like this: “The unicorn, along with the dragon and the basilisk, is one of the most famous and amazing animals, either belonging to fantastic fauna, or actually existing. Until the end of the last century, there were scientists who believed in its existence” ([63], p. 48). By the way, “India was considered the birthplace of the unicorn” ([63], p. 49). Indeed, as we showed in CHRON5, in the Middle Ages, *India* was one of the names of Russia-Horde. So the mediaeval writers were correct when they said that the unicorns came from India. The “late antique” author “Solin even consid- ered the unicorn to be ‘the crudest of all animals’... According to Solin, its *horn sparkles with wonderful light”* ([63], p. 48-49). And further: “In some descriptions, *the length of the horn reaches the length of the whole body of the unicorn”* ([63], p. 49).

It’s all clear. The monstrous howitzer guns were highly respected and “crudest.” Their long bronze trunks, being polished, sparkled in the sun. In battle, they were covered with mud and soot. They became black. It becomes clear why the “ancient” Pliny wrote that the Unicorn, or, as he called it, the “monokeros,” “had a *straight black horn* on its head” ([63], p. 48). The “classic” Pliny presumably wrote all this already in the XVI-XVII century.

It is believed that Old Testament texts also note the strength and speed [of the unicorn.—Auih.], and in the Book of Job emphasizes the *extraordinarily wild temper of the unicorn, absolutely untameable”* ([63], p. 49). This poetic form reflects the fact that it is impossible to “tame a howitzer unicorn” on the battlefield until the gun is “captured.” It is also very difficult since a powerful howitzer fires from afar, hitting very distant target. To “tame” it, one should first approach it.

The unicorn “became one of the favorite heraldic figures, featured in many royal coats of arms. The unicorn became part of the coat of arms of England under King James I” ([63], p. 50).

Forgetting that a unicorn is a cannon, some mediaeval rulers of the epoch of the XVII-XVIII century, misled by poets and writers, began to pay big money for “unicorn horns” since they believed in their healing properties. Demand gave birth to supply. Of course, they immediately began to “successfully find the horns.” It is reported, for example, that “by 1600, there were at least twelve famous unicorn horns in Europe” ([63], p. 51). Presumably, elephant tusks, etc., were used for this. At the same time, some of these stories could well relate to the natural desire of the rulers to buy real unicorn cannons for a lot of money. Very useful for the state.

5.
OUR RECONSTRUCTION

Let us summarize. We have examined most of the constellations pictured by mediaeval astronomers in the star atlases. It turned out that the starry sky maps are most likely short “illustrated textbooks” on the history of the XI-XVII centuries. Hieroglyphic pictures, that is, figures of constellations, reflected the most significant events of that era. Then this was forgotten.

The oldest fragment of the sky map is the zodiac. The figures of the zodiac constellations were created no earlier than the XII century. The first half of the zodiac reflects the gospel events of the XII century. The second half is the story of George the Victorious = the Russian-Horde Czar-Khan Georgy Danilovich = Genghis Khan. That is, the events of the era of the XIV-XV century—the creation of the “Mongol” = Great Empire and the capture of Czar-Grad in 1453.

Recall that, according to our calculations, the *Almagest* star catalog was created based on astronomical data, the most ancient of which date back to the epoch of the X-XI century (q.v. in CHRON3). Over time, the catalog had acquired new chapters. Astronomers of subsequent centuries added their ideas, observations, schemes, and theories. They were edited and improved. *Almagest* changed until the XVII century, when it finally absorbed the latest information from the Kepler era and finally froze in that form. It was fixed by printing in several print editions.

Star maps of the northern and southern sides were finally created in the era of the XV-XVI century. They depict, in particular, the events of the end of the XV century—the voyage of Columbus = biblical Noah = “ancient” Jason across the Atlantic, the discovery of America = “India.” The bright images of the biblical Apocalypse, written in 1486, were also reflected on the southern sky map (see CHRONI, Chapter 3).

CHAPTER 7

Traces of the "Mongol" = Great Empire on mediaeval maps

1.
GERARD MERCATOR PUBLISHED IN THE XVI CENTURY HUNDREDS OF MAPS, MOST OF WHICH WERE "LOST WITHOUT A TRACE"

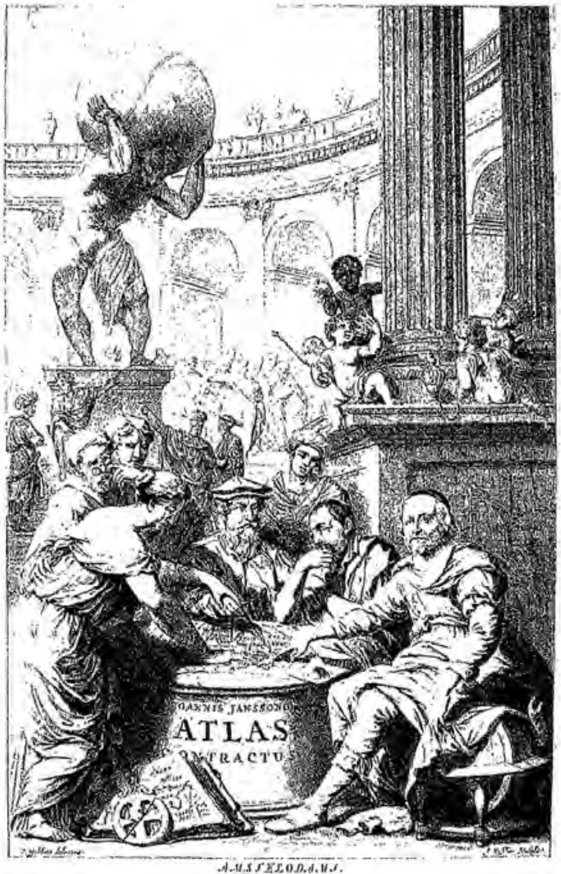
Historians write: "Gerard Mercator is called the *father of modern cartography.* He was born [allegedly.—*Auth.*] on March 5, 1512, in Rupelmonde, Flanders, in the family of a poor Dutch artisan Hubert Kremer. At school, he took the Latinized name *Gerardus Mercator"* ([90], p. 53).

So, as we can see, the name *Mercator* is not at all original but something like a nickname. Modern commentators say that Kremer in Dutch means the same as Mercator in Latin—merchant, trader ([90], p. 53). We give the image of Gerard (Gerardus, Gerhard) Mercator in fig. 7.1, where he sits in the center. An old portrait of him, allegedly dated 1574, is shown in fig. 7.2 ([90], p. 13). Another image dates back to 1611 (fig. 7.3). There Mercator (1512-1594), a cartographer allegedly of the XVI century, sits next to another famous cartographer, but already of the XVII century, Jodocus Hondius (1563-1612). A later version of this double portrait of Mercator and Hondius is dated to 1620 (q.v. in fig. 7.4).

It is believed that Gerardus Mercator, who allegedly lived in 1512-1594 ([1160], p. 90), created a lot of maps in the XVI century, among which especially significant were world maps. Historians report: "On his maps, the continents acquired the forms familiar to our eyes, and it is to Mercator that we owe the meaning of the word ‛atlas’ as a collection of maps, because on the title page of his collections he placed the image of the *antique* giant Atlas, carrying a globe on his shoulders. Only two volumes of his famous *Atlas Sive Cosmographi- cae Meditationes de Fabrica Mundi et Fabricati Figura* were published during Mercator’s lifetime. The publi- cation, which became the *most recognized* geographi- cal work of the XVII century, was *completed by the son of Mercator"* ([90], p. 13). It is believed that the son of Mercator also was a cartographer and continued his father’s work in the XVII century.

At the same time, *most of Gerardus Mercator's original maps did not survive to our times.* Some of them survived only in later, "improved” editions. The disappearance of such a number of maps seems so strange to historians that they even talk about *the paradoxicality* of losing most of the original Mercator maps. They write about it: "It may be appropriate to mention the *paradoxically short life of these so famous and numerous editions.* Despite significant circulations for their time and many reprints, relatively few old maps have survived, and only some major museums or libraries have cosmography or even separate sheets of atlases. The most eloquent, perhaps, is the fate of Mercator’s famous map of Europe, which was printed in 868 copies but *only one of them has survived"* ([90], pp. 13-14).

Thus, out of about *nine hundred copies* of the map of Europe, *only one has survived.* And what about the many Mercator maps of other regions? Almost all of


OANNIS JANSSONI
ATLAS
NTRACTU
A.M.S.T.E.L.O.D.A.M.I.

Apml Joannis Jan ony Hæredes. Auno MDLXVI

Fig. 7.1. Antique image of Claudius Ptolemy (standing on the left, with two "muses" next to him) and three famous mediaeval cartographers: Gerard Mercator (sitting in the center), Jodocus Hondius and Willem Blaeu (sitting on the right). "The title page of *Joannis Janssonii Atlas contractus.* Amsterdam, 1666. Engraving and etching by Johannes Visscher after the drawing by Zacharias Webber". Historians suggest that Ptolemy and the three cartographers of the XVI-XVII century are separated by approximately 1300-1400 years. Taken from [90], p. 6.

them also perished (see below). This alone indicates that the disappearance of hundreds of maps that in the past spread throughout Europe could not be accidental, but was a purposeful destruction. Some officials, probably having received an order, began to search for and destroy the Mercator maps. Perhaps, in a milder version, in the XVII-XVIII century, an order was received to consider all these maps outdated and no longer corresponding to reality. They were thrown away and left to rot. And yet, we repeat, it is strange that out of hundreds of copies of a large valuable map, even taking into account the natural loss over the past 300-400 years, only one has survived. And even about this one "survived" map of Europe it is unclear whether it is the original of Mercator. As we now begin to understand, earlier maps of "Mongol" Europe were considered especially "dangerous" by the "reformers" of the XVII century.

But not only the Mercator maps of Europe allegedly "accidentally" perished. It turns out that the map of the Holy Land, created by Gerardus Mercator in 1537, "was very popular; even many years later—in 1568- 1572,120 copies of it were sold in the famous Plantin bookstores in Antwerp. *None of them has survived to our day, and now it is impossible to imagine how they looked,* and what Mercator used as a basis for his original. Next year, in 1538, he produced in Leuven the 'Image of the World' *(Orbis imago)* map, of which *only one copy survived"* ([90], p. 54-55).

However, it is also unclear whether this map is orig-

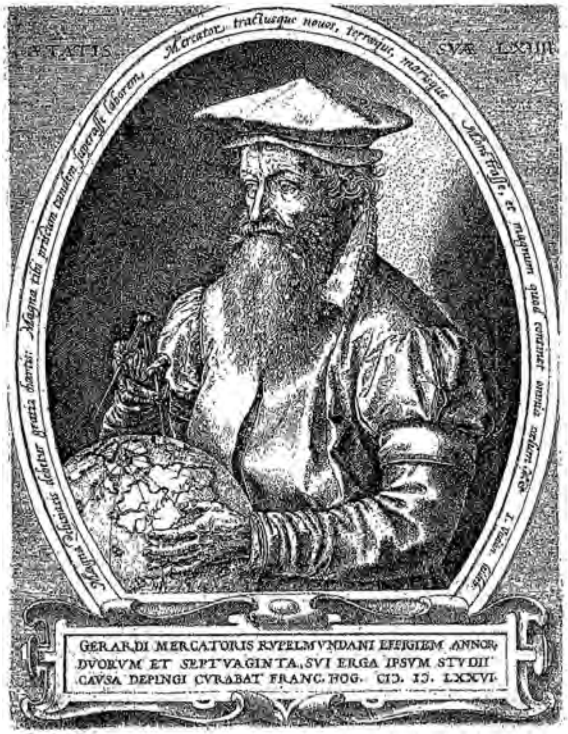

ÆTATIS SVÆ LXIIII
Mercator tractusque nouos, terrasque, marisque
Monstrasse, et magnum quod continet omnia caelum
Magna tibi priscam tandem superasse laborem,
Magnus debetur gratia chartis
GERARDI MERCATORIS RVPELMVNDANI EFFIGIEM ANNOR. DVORVM ET SEPTVAGINTA, SVI ERGA IPSVM STVDII CAVSA DEPINGI CVRABAT FRANC. HOG. CIƆ. IƆ. LXXVI.

Fig. 7.2. Portrait of Gerardus Mercator. Engrabing by Frans Hogenberg, allegedly 1574. Taken from [90], p. 13.

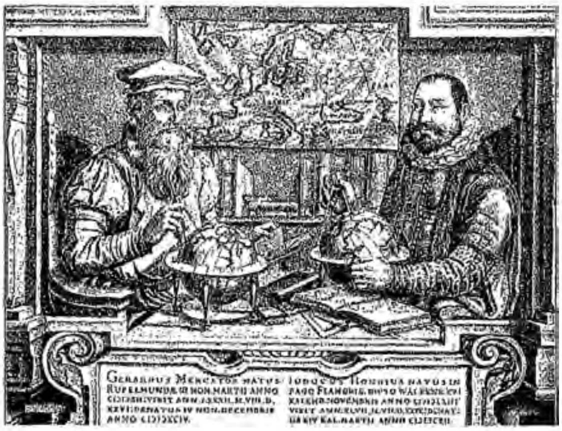


Fig. 7.3. Double portrait of the cartographer Gerardus Mercator (allegedly 1512-1594) and the cartographer Jodocus Hondius (1563-1611). It is believed that the engraving was made in 1611. Taken from [90], p. 53.

inal or edited reissue. What if Mercator depicted the Holy Land not in modern Palestine but with its capital in Czar-Grad = Jerusalem? It is evident that all copies of such a map, which became “ideologically dangerous” in the XVII century, should have been destroyed as quickly as possible. *Up to the last one.* Also, apparently, it was strongly recommended to withdraw from circulation the “Image of the World” map. They could, however, reissue a copy or two in “politically correct” edition and declared such a remake the original work of the great Mercator, and respectfully expose it in a museum. Behind a glass, to avoid eventual damage to the priceless masterpiece. Thus substantiating the new political reality of the XVII century with the authority of the great cartographer. Who was dead anyway.

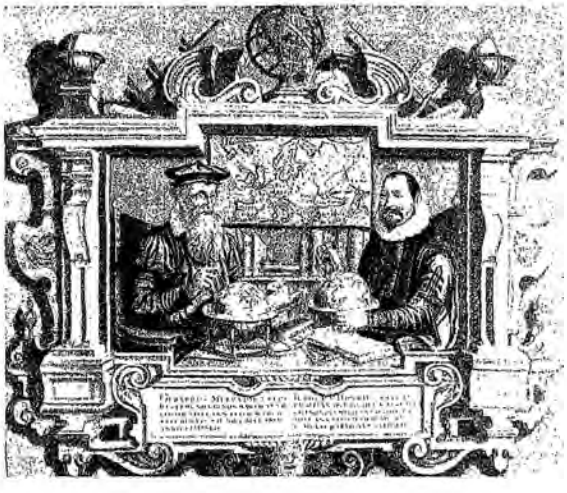


Fig. 7.4. A slightly later version of the same double portrait of Mercator and Hondius, dated to 1620. Taken from [1160], p. 90.

Further, Gerardus Mercator was a court advisor to the Emperor Charles V. This is ultimately unambiguously reported by the epitaph on Mercator’s tombstone in the church of St. Salvatore in Duisburg ([90], p. 57). Here is its text: “Here is buried Gerhard Mercator who lived in the duchy of Jülich but was born in Ruppelmunde in Flanders on 5th March, 1512. He was a *Councillor of the Holy Roman Emperor Charles V* and Cosmographer to Duke William and his son Johann Wilhelm of the united duchies of Jülich and Cleves. He was by far the foremost mathematician of his time and he crafted artistic and accurate globes showing the heaven from the inside and the Earth from the out-side. He was greatly respected for his wide erudition, particularly in theology, and famous on account of his piety and respectability in life and works, acclaimed for his good standing with God and men” ([90], p. 57).

It is believed that Mercator, allegedly in 1540, produced “a map of Flanders of 1540, decorated with coats of arms and dedicated to Emperor Charles V, as well as the famous Globe ofMercator (1541)” ([90], p. 55). The photo of the globe attributed today to Gerardus Mercator is presented in fig. 7.5.

It is also believed that after the death of Gerardus Mercator his cartographic activity was continued by his son Rumold Mercator ([90], pp. 57-58). Rumold died in 1599. Then the most interesting begins. It is believed that “in March 1604, the *boards of the Mercator* ATLAS *and the Ptolemy* GEOGRAPHY *were bought by the Amsterdam publisher Jodocus Hondius for 2000 thalers.... In 1597, he got the privilege for manufacturing earth and sky globes, and with the acquisition ofMercator boards, he became the number one cartographic publisher.* Ptolemy’s *Geography,* with maps engraved by Mercator [allegedly.-—*Auth.*], was issued a year after the purchase of the boards, but the reprinting of the *Atlas* required more time and effort. To the 106 Mercator maps of the first edition, Hondius added 37 new ones. ... Finally, the *Atlas* was published. In the preface to it, the publisher spoke in detail about the improvements and additions that have been made” ([90], p. 58).

The title page of the "Mercator" *Atlas* says: *"Complete with the adding* the maps of Spain, Africa, Asia, and America, engraved on copper by Jodocus Hondius. Also added, in complement to Mercator's data, clear and accurate descriptions for all maps.... Printed in the workshops of Jodocus Hondius" ([90], p. 58).

Let us sum up some results.

- The famous Gerardus Mercator allegedly lived in the XVI century. He is considered the father of cartography and created many maps, including world maps.
- Most of Mercator's original maps perished under unknown circumstances. This fact is regarded as strange, and even paradoxical, by today's historians, given the large number of printed maps.
- Gerardus Mercator was a court adviser to Emperor Charles V. According to our results, "Charles V? that is, simply, the Fifth King, is a reflection in the Western European history of the Horde Czar-Khan Ivan Vasilyevich "the Terrible" (q.v. in CHRON6, Chapter 9:2). He is also Assyrian, that is, Russian, Czar Nebuchadnezzar, described in the Bible (q.v. in CHRON6, Chapter 6:2).
- It turns out that in the XVII century the cartographer Jodocus Hondius, "reissues" the *Atlas* of Gerardus Mercator. This Atlas is called today the "Atlas of Mercator-Hondius" ([90], p. 58). At the same time, the original maps of Mercator, we repeat, basically "perished."

Our reconstruction of all these events is as follows. The remarkable cartographer, the father of cartography, Gerardus Mercator lived and worked in the XVI century. He was a court adviser to the Czar-Khan of the "Mongol" = Great Empire Ivan Vasilyevich "the Terrible," reflected in the pages of Western European chronicles under the name of "Charles V" = the Fifth King (q.v. in CHRON6, Chapter 8:2). In this sense, Gerardus Mercator was an imperial cartographer who apparently was charged with making accurate maps of the Great Empire. And since the Great Empire spread over vast territories, among the maps produced by Mercator should have necessarily been the world maps. That is, those covering the gigantic spaces of both hemispheres.

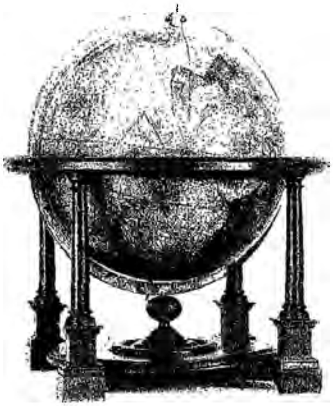


Fig. 7.5. Large globe attributed today to Gerardus Mercator and allegedly made between 1541 and 1551. The globe is dedicated to Emperor Charles V ([90], p. 55). Taken from [1160], p. 91.

In this regard, it is worth noting that Gerardus Mercator was highly respected in Russia-Horde. And this is understandable. As we already know, Mercator was the official cartographer at the imperial court of Charles V, a.k,a,, according to the new chronology, Ivan the Terrible, the biblical Assyrian king Nebuchadnezzar. Respect for Mercator continued in Russia in the XVII century, even though Russia had already become Romanovian in that era. Here is what wrote about Mercator "in 1637 the translators of the Ambassadorial order Bogdan Lykov and Ivan Dorn" ([90], p. 160). They published Gerardus Mercator's *Atlas* under the title: "Cosmography, that is, the description of this world of lands and great states" ([90], p. 160). And *"with great respect to Mercator himself:* 'Grigorius Mercator more truthfully than all previous recent authors writes about the whole world; *this praiseworthy Grigorius* divided the entire great world into three parts' " ([90], p. 160).

Historians report that the name Mercator is a nickname meaning "merchant or trader" ([90], p. 53). But could there be other meanings? The name Mercator sounds very close to the Russian words *"mir"* ("world") and *"karta"* ("map"). Why not to respectfully nickname the creator of magnificent maps of the world with a combination of these two words—''world" and "map," *"Mir-Karta," Mercator?*

Mercator's birth name was Geert or Gerard Kremer (or Cremer). Nothing unusual in this first name. But, since his full Latinized name became Gerardus Mercator, and the nickname Mercator has multiple meanings, could it be that the first name Gerardus is meaningful either? It sounds close to the German "Herr" ("mister") and the Russian "Horde." In both cases the cartographer's first name might reflect his respected position as a cartographer and advisor at the imperial Horde Court. By the way, the employees of the Russian Ambassadorial Order called Mercator *Grigorius*

([90], p. 160), Therefore, the Latinized Western European "Gerardus" could simply be a slight distortion of the Russian name Grigory.

In light of these facts, it would be fascinating to re-analyze the biography of Abraham Ortelius (1527-1598), a contemporary of Gerardus Mercator ([1160], p. 101), and the fate of his maps. It is possible that Abraham *Ortelius* ("Horde"?) was also one of the "Mongol" imperial cartographers of the XVI century. His maps suffered the same fate as the maps of Gerardus Mercator.

Let us get back to the Mercator maps. At the end of the XVI—beginning of the XVII century, the rebel- lion of the Reformation broke out. According to our results, the "Mongol" = Great Empire split. Western Europe separated from Russia-Horde. In the West, an active rewriting of history began. As we have already seen, in particular, state symbols changed radically. It is clear that, in the first place, the reformers *remade the imperial maps.* They were redrawn anew and edited, eliminating all traces of the recent "Mongol" Empire. This is why *most of Gerardus Mercator's maps perished* so "paradoxically." Dilapidation, moisture, evil mice, clerks' negligence. Most likely, however, the maps were deliberately destroyed as contradicting the new political realities of the XVII century. And soon the imperial maps of the Horde Mercator got the *new* content. It was done already in the XVII-XVIII century. And, probably, Jodocus Hondius had something to do with it. He did not just "reissue" Mercator's maps, as we are told today. Most likely, he substantially edited ("improved") them. And then he published them as Mercator's originals, or under his own name. This is how the reformist "Atlas of Mercator-Hondius" came into being.

Our idea is well confirmed by independent facts outlined in CHRON4, Chapter 12:2. There we showed many maps that appeared in the XVII century, particularly under the name of Mercator, although in reality those were outright fakes of the XVII-XVIII century.

The imperial cartographer Gerardus Mercator, or even a whole school of cartographers under his name, was so famous that it was impossible to completely wipe out his existence from the pages of history. But the new historians found a workaround. The famous nickname of the Horde cartographer of the XVI century was preserved, but *other,* reformist, edited maps of the XVII-XVIII century were retroactively attributed to him. Thus, another serious forgery was made in the history of cartography.

Starting from the XVII century, the Atlas of Mercator-Hondius began to be actively printed and distributed, introducing into people's minds a "new historical geography" instead of the true one. Historians report: "In total, by 1637, there were *40 editions* in folio. New *Atlases* had an incomparably more extensive circulation and distribution than the modest Duisburg editions, contributing to the popularity of Mercators' works.... In 1638, Henricus Hondius and Jan Jansson published an improved *Atlas* [another edition!— *Auth.],* the so-called *New Atlas (Atlas novus):* 'The New Atlas of Gerardus Mercator and Jodocus Hondius.' *That was the last time when Mercator was mentioned on the title page; as for the newly engraved maps, the name of the great cartographer was already absent from them"* ([90], p. 60).

As we see, Jodocus Hondius had to remake his forgery. Probably, his first effort was recognized insufficient—he might have left intact some of the Horde-imperial geographic names. So to speak, he did not complete the "cleaning of the imperial Mercator." So, he had to return to the Mercator-Hondius maps and remake them again. This work was assigned to Jan Jansson. We are told: "In 1646-1649, under his own name alone [Johannes Janssonius.—*Ed.*]$_y$ Jansson pub- lished an atlas in four volumes under the same title, *New Atlas"* ([90], p. 60). It must be assumed that he did a good job.

Let us note an interesting point. On later engravings of the XVII century, Jodocus Hondius is often depicted next to Gerardus Mercator as his "best friend and comrade-in-arms" (e.g., in fig. 7.3 and 7.4). Perhaps they really were great friends. When Mercator (1512-1594) died, Hondius (1563-1612) was about 31 years old. However, in view of the facts described above, another quite plausible hypothesis arises. Did not such late and excessively picturesque manifestations of friendship have a purpose to convince everybody that he, Jodocus Hondius, was the only person who had the right to speak on behalf of Mercator after his death? And to "improve" (in fact, forge) his friend's maps. It was essential to pass off the fakes as originals. This explains why all touching pictures of their "great friendship" were painted retroactively.

We observe a similar situation in Russian history of the XVIII century. Here, the German historian Miller, who led the persecution of Lomonosov for many years after the latter's death,"caringly" published his *Ancient Russian History,* which Lomonosov did not manage to publish during his lifetime, in particular, because of the fundamental differences with German academic historians on the issue of coverage of Russian history (see CHRON4, Chapter 14:31). Statistical analysis of the author's invariants of Miller and Lomonosov, performed by N. S. Kellin, G. V. Nosovskiy, and A.T. Fomenko, showed that Miller did not just "prepare" and publish the Lomonosov's book, as we are persistently told today, but so heavily edited it that Lomonosov's *History* became a *de facto* panegyric to Miller's own "historical works." Here we are faced with a rather unsightly method of struggle—after the death of an opponent, declaring oneself his best friend and stealthily falsifying his original text.

2.

IVAN KIRILLOV, THE FAMOUS RUSSIAN CARTOGRAPHER OF THE XVII CENTURY, PUBLISHED HUNDRED OF MAPS, MOST OF WHICH WERE DESTROYED BY THE ROMANOVS

Similar amazing mass destruction of old maps is also known in Russian history of the XVIII century. We learned it from a specialized publication [1459], section 174. In CHRON4, Chapter 14:15, we provided data on the destruction by the Romanovian administration in the middle of the XVIII century of about *three hundred and sixty (!) maps* of the famous Russian cartographer Ivan Kirillovich Kirillov. At the same time, which is especially significant, the Romanovs ordered to destroy *even the printing boards* with which Ivan Kirillov's maps were printed ([1459], section 174). It is clear why they did this. In order to make it impossible for anyone to reprint the maps where Moscow Tartaria, with its capital in Tobolsk, was clearly outlined. According to our results (q.v. in CHRON4, Chapter 12), until the defeat of "Pugachev," the huge Moscow Tartaria remained an independent Russian-Horde state, hostile to the Romanovs.

It should be remembered that Ivan Kirillov is not just an ordinary, unknown cartographer. He was no less than the Chief Secretary of the Senate ([90], p. 172). That is, he occupied *one of the highest state posts* in the Romanovian administration. Historians report that in 1727, Kirillov became *"the Ober-Secretary of the Senate and Secretary of the Commission on Commerce, i.e., occupied an important place in the Russian governmental hierarchy....* He was versed in geography, mathematics, physics, history, and astronomy" ([90], p. 202). It must be assumed that the almost complete destruction of one of the main works of Kirillov's life—360 charts!—could only be decided at the highest state level. This was not a matter of "neglecting" the maps by some clerks. Something more important worried the Romanovs since they ordered to destruct even the printing boards.

By the way, the modern author of the book [90], talking about the geographical works and the Atlas of Ivan Kirillov, mentions those 360 maps. However, for some reason, not a word is said about their destruction by the Romanovs. The author only cautiously notes that "in total, from 1726 to his death in 1737, Kirillov managed to print and prepare for printing at least 37 maps, 28 of which have come down to us" ([90], p. 202). That is, he either does not know, or conceals the facts, or suggests that Kirillov "really wanted, but had no time" to create his main maps.

Purely by chance, only a few printed copies of maps from Kirillov's Atlas allegedly survived. However, it is not known whether these are Kirillov's *genuine* maps. Today we are shown one of his allegedly survived maps, loudly titled "General Map of the Russian Empire," which is told to be the original of 1734 ([1160], p. 217; q.v. in fig. 7.6). But we doubt it for a simple reason that *all names on the map are in Latin* (q.v. in fig. 7.7). Only the explanatory inscriptions in the upper and lower left corners are written in Russian. One may say, such was the slavish Russian custom—to write geographic names on the Russian maps of the Russian Empire for the Russian emperors in Latin. They bowed so much to Western Europe that despised their own Russian language.

Indeed, after the pro-Western Romanovs seized the Russian throne in the XVII century, Russia found itself occupied by foreigners for a long time (see Chapter 1:9). At the same time, the map of the world created by the Russian cartographer Vasily Kiprianov was presented by him to the Emperor Peter the Great and was made in Russian ([90], pp. 206-207). So, it is highly

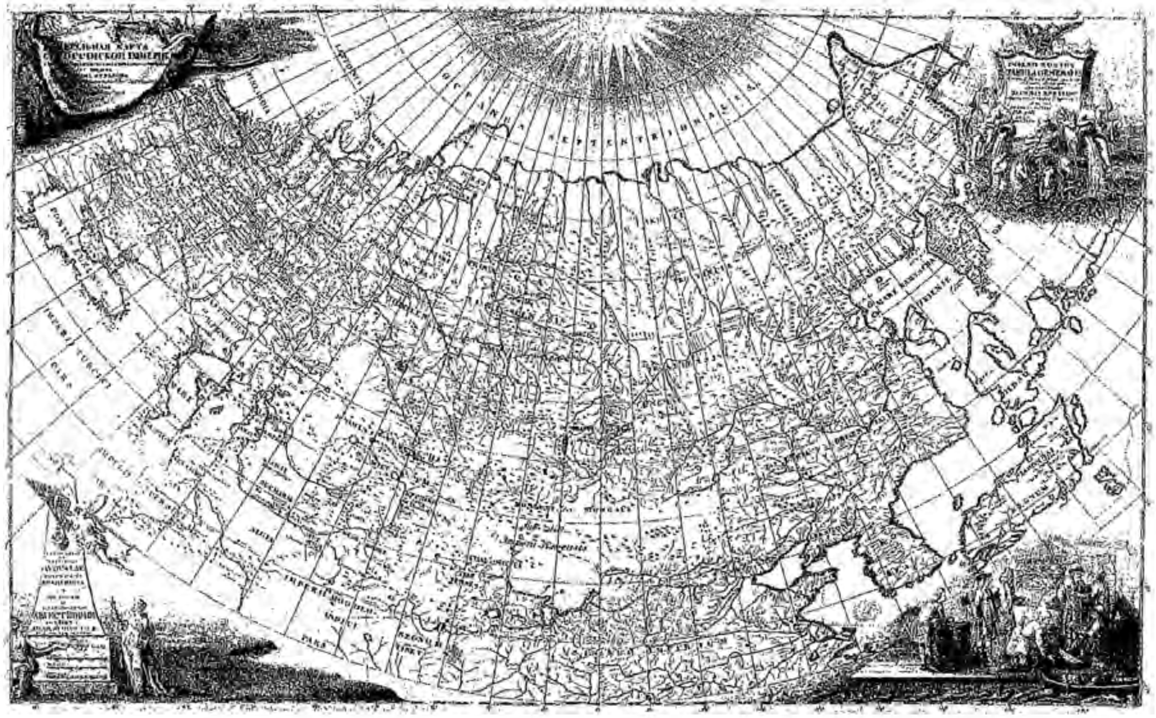


Fig. 7.6. A map attributed today to the Russian cartographer Ivan Kirillov and called the "General Map of the Russian Empire." Today it is passed off as the original of 1734. Taken from [1160], p. 217.

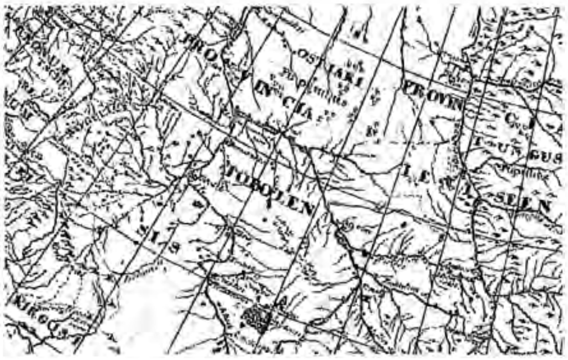


Fig. 7.7. Fragment of the "General Map of the Russian Empire" attributed to Ivan Kirillov. All inscriptions on the map are not in Russian, but in Latin. Taken from [1160], p. 217.

doubtful that the *"General Map of the Russian Empire"* was made *in Latin* by the *Russian* cartographer Ivan Kirillov. Most likely, he made it in Russian. But the later falsifiers, having destroyed all the original Russian maps of Kirillov, covering their tracks and not bothering themselves, took a Latin map of Russia and attributed it to Kirillov.

Most likely, the reasons for such a large-scale destruction of the Russian-Horde and even early Romanovian cartography were the same as in the case of the Mercator maps. In total agreement with their Western European colleagues, the Romanovs distorted the history of the Great Horde Empire of the XIV-XVI centuries and Muscovite Tartary, which existed until 1775 (q.v. in CHRON4, Chapter 12).

It is worth noting that, indeed, on the Latin "General Map of the Russian Empire," allegedly of 1734, attributed today to Ivan Kirillov, *Muscovite Tartary is not marked at all. Such a name is absent on this map* (q.v. in fig. 7.6). Although on the map of the world compiled by the cartographers of the *Encyclopaedia Britannica* of 1771, that is, thirty-seven years after the "Kirillovs map," Muscovite Tatary with its capital in Tobolsk is not only marked but also called the largest state in the world ([1118], v. 2, p. 683; q.v. in CHRON4, Chapter 12).

3.

TODAY WE ARE ASSURED THAT MEDIAEVAL CARTOGRAPHERS, OUT OF IGNORANCE, CONFUSED AND COMBINED "ANTIQUITY" WITH THE MIDDLE AGES

Modern historians often come across the circumstance that the cartographers of the XIV-XVI centuries often considered “antiquity” to be their era. Today, historians are surprised by this. We have noted this fact many times in our books on chronology. However, it is surprising only if one uses the Scaligerian chronology. Our reconstruction perfectly explains it. Cartographers reflected what they saw in reality. Let us add a few touches here.

N. A. Borisovskaya, the author of a valuable atlas of ancient maps, writes:

“The engravings of the ‘Augsburg Chronicle’ were made by Thomas Burgkmair (1444?-1523). The illustrations show the events of ancient history and recent times. Numerous “portraits” represent rulers and philosophers, poets and scientists, and the artist often uses the same board several times, not in the least embarrassed by the fact that Hector and Hippocrates, Epicurus and John of Damascus, or Galen and Avicenna *look the same,*

“However, the absolute novelty of the book was a multitude of the views of the cities. Some of them are pure fantasy of the artist, but others, albeit not always accurate, are based on field sketches. Such engravings are many. ... Some of them were made from old images, possibly collected by Hartmann Schedel during his travels....

But the *group of fantastic views* is not just a curiosity, although Troy, Ravenna, as well as the whole of England, were printed from the same board, and the fragments of the panorama of Crete are also used in the views of Carthage and Mainz. ...

Surprisedly, we are reminding ourselves how difficult it was to imagine the views of distant places if even in the artist’s imagination the *neighboring Mainz and ancient, almost mythical Carthage were indistinguishable”* ([90], p. 24-25).

Let us add the following. Carthage became for historians “ancient” and “almost mythical” only in the XVII-XVIII century. So it remains for them today. And the mediaeval artist of the XV-XVI century apparently knew that Carthage was just as *modern* a city as its neighboring Mainz. Therefore, he portrayed the “ancient” Carthage as a typical city of his time, perhaps even similar to the German Mainz. He was not embarrassed at all. Because there was no reason to be sorry—the artist just painted what he saw, and what he knew well—his mediaeval reality.

4.

WHY ONE OF THE MAIN DISTANCE UNITS IN MEDIAEVAL WESTERN EUROPE WAS CALLED "RUTHEN"

Of course, the distances were measured in various units. But there is one among them that immediately attracts attention. It was used in Western Europe and was sometimes mentioned *first* on a list of all distance units.

N. A. Borisovskaya, the author of the fundamental atlas “Old engraved maps and plans of the XV-XVIII centuries” ([90]), talking about mediaeval maps, describes, among other things, the role of “a map as a utilitarian object, a drawing of a part of Holland, Bavaria, Brabant, where *the scale bar uses a distance unit which seems strange to us.* The distances are measured in *ruthens.* (‘Ruthen’ is literally a ‘walking staff,’ and as a unit of measure means the length of a step of a traveler walking with a staff.)” ([90], p. 15). N. A. Borisovskaya then hurriedly explains how much it is in Rouen leagues and Rhine miles.

So, on a list of various distance units, *ruthen* was in the first place. But what is “ruthen”?

N. A. Borisovskaya assures us that in the late Middle Ages this word meant a walking staff. However, she does not cite any reference to the sources of such an interpretation.

At the same time, the word *“Ruthen” is* well known in the history of the Middle Ages. Moreover, it is famous. And it has nothing to do with a walking staff. *In the works of mediaeval authors, Ruthen was one of the names of mediaeval Russia* (see, for example, [517], p. 264; more details are given in CHRON5, Chapter 22).

According to the new chronology, in the era of the XIV-XVI centuries, Western Europe was part of Russia-Horde. Therefore, one of the main distance units was respectfully called “ruthen,” after the name of the metropolis.

5.

THE WORLD MAP OF VASILY KIPRIANOV (1707), PRESENTED TO PETER THE GREAT, CONTRADICTS THE CONVENTIONAL HISTORY

5.1. Vasily Kiprianov and Jacob Bruce

Working with old documents and critically analyzing them, without looking back at the Scaligerian chronology, we constantly come across a fundamental fact. It turns out that many documents of the XVI-XVIII centuries represent the history and geography of the Middle Ages and "antiquity" in a completely different way from what is described in modern history textbooks. Moreover, this circumstance is revealed even in some official documents; that is, they were considered at one time as an integral part of the state system of the XVII-XVIII century. As a vivid illustration, let us analyze the world map created at the beginning of the XVIII century by the famous Russian official cartographer Vasily Kiprianov. This map contradicts the Scaligerian version and agrees well with our results.

Vasily Onufrievich Kiprianov (?~1723) came "from the townspeople of the Moscow settlement of Kadashi" ([90], p. 204). In 1701, he was transferred to the Armory and became an employee of the famous Russian mathematician Leonty Filippovich Magnitsky. 'In addition to mathematical and cartographic knowledge, Kiprianov also knew Latin and Greek, and as an en- graver he was quite skillful and original" ([90], p. 204). In 1705, he was appointed manager of the Civil Print- ing House in Moscow. Kiprianov created quite a few maps of individual countries of the world. 'In 1713, Kiprianov engraved 'The Tables of the Whole Earthly Circle'—a world map that was part of the *World Atlas* he had conceived, the first Russian Atlas [acc. to N. A. Borisovskaya.—*Auth.*]. Most of the works of Kiprianov himself, as well as the predominant part of his publishing house products, which played a significant role in the spreading of scientific knowledge in Russia, was closely associated with the Moscow School of Mathematics and Navigation" ([90], pp. 205,209).

In 1707, Vasily Kiprianov, by decree of Peter I (as mentioned in the dedication on the map; see below), created the "Image of the Earthly Globe." Namely, a map of the world in two hemispheres, eastern and western (q.v. in fig. 7.8-7.9). The order was considered so important by the imperial court that the map was created under the direct supervision and control of Lieutenant General Jacob Bruce (1670-1735). Jacob Bruce—one of "the most educated campaigners of Peter I, a statesman, diplomat, astronomer, mathematician, artilleryman, engineer, cartographer, mineralogist, botanist—was a descendant of the kings of Sweden. ... He participated in military campaigns and reached the rank of Field Master General of the Russian army and the title of Count, headed the Artillery Order, and also presided the Mining and Industry Collegiums. He accompanied Peter I on his travels abroad, on behalf of the Czar invited experienced officers and skilled artisans, purchased works of art. ... Bruce was engaged in cartography corresponded with Nuremberg cartographers, as well as with Leibniz; translated a number of books from German into Russian. ...Thus, in the person of Bruce, Kiprianov did not just have the patronage of an influential nobleman, but could also count on the cooperation of an enlightened person and the opportunity to use his advice and his rich collection of 146 maps and 8 atlases" ([90], pp. 204-205).

Thus, the "Image of the Earthly Globe" was created by Kiprianov in the closest collaboration with Jacob Bruce. It further enhances the value of the map. Since, as we can see, it did not only absorb the latest achievements of cartography of the time, but also reflected the geographical notions that dominated in the entourage of Peter I at the beginning of the XVIII century.

This most detailed map of the world was presented to Peter I and his son Alexei Petrovich. Due to its importance, let us cite in full the inscriptions on the map (acc. to [90], p. 208; fig. 7.8-7.9).

TOP LEFT: "Geographical, i.e., earth-describing globe, depicting the four parts of the earth—Africa, Asia, America, and Europe. This is where we live and what embraces us from all sides."

AT THE BOTTOM, TO THE RIGHT FROM THE CENTER, in a cartouche, the dedication: "Geographical description of the old and new explored lands, now for the first time published in the Slavic dialect and reverently dedicated to the God-wise and God-ordained, the quietest and most pious August Sovereign of all great and small and white Russia, and many other States owner, Pyotr Alexeyevich and His Royal Highness, the quietest Sovereign Czarevich and Grand Prince

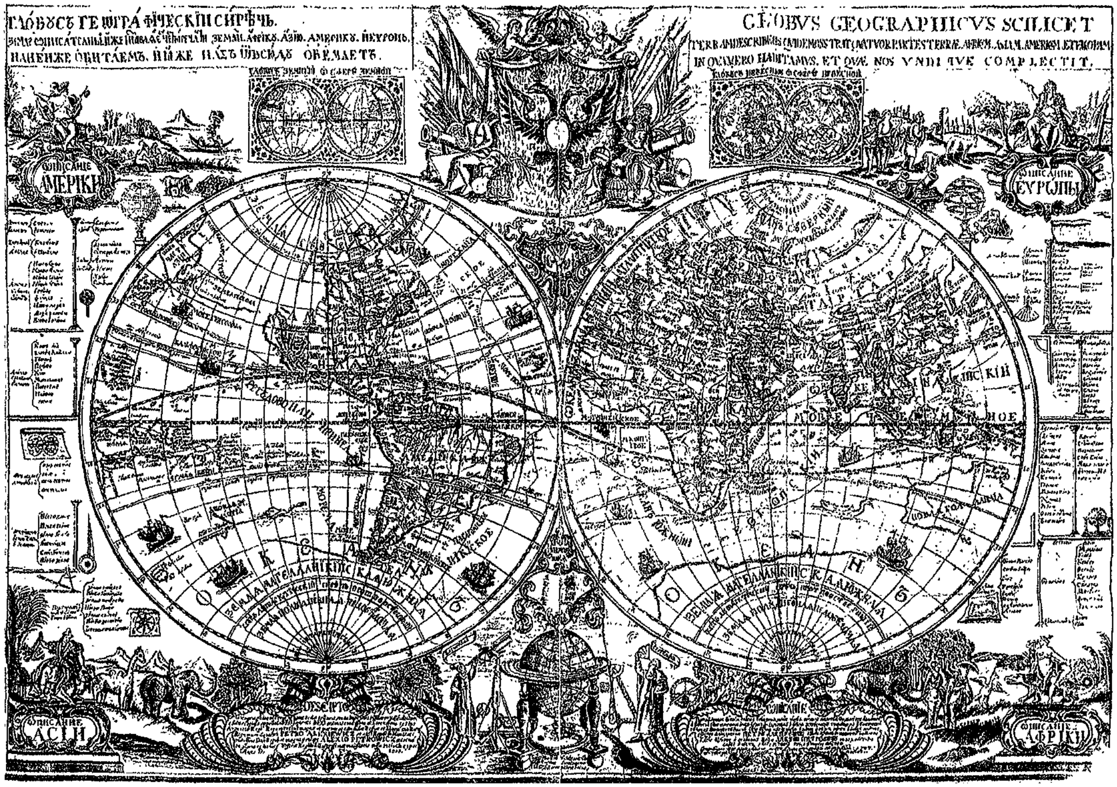

GLOBUS GEOGRAPHICUS SCILICET
ОПИСАНИЕ АМЕРИКИ
ОПИСАНИЕ ЕУРОПЫ
ОПИСАНИЕ АСІИ
ОПИСАНИЕ АФРІКИ

Fig. 7.8-7.9. Vasily Kiprianov's map "Image of an earthly globe",1707. Taken from [90], p.206-207.

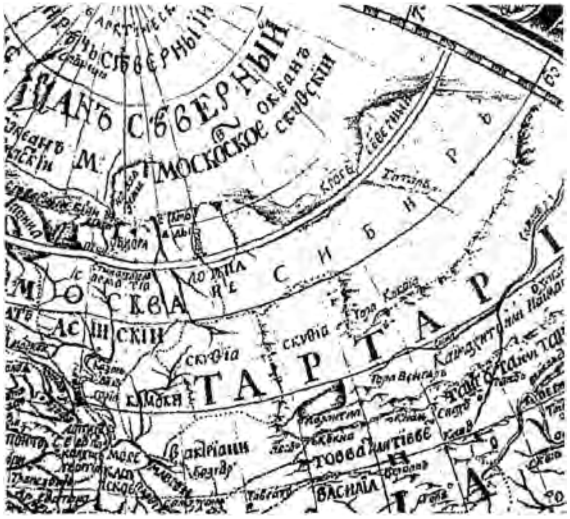

ОКЕАНЪ СѢВЕРНЫЙ
МОСКОВСКОЕ
СКИѲСКИЙ
СИБИР
МОСКВА
СКИѲІА
ТАРТАРІ

Fig. 7.10. Fragment. A huge white spot in Siberia and the Far East on Kiprianovs' world map of 1707. The word "TARTARIA" is written in capital letters, but it is not called "Muscovite." Taken from [90], p. 207.

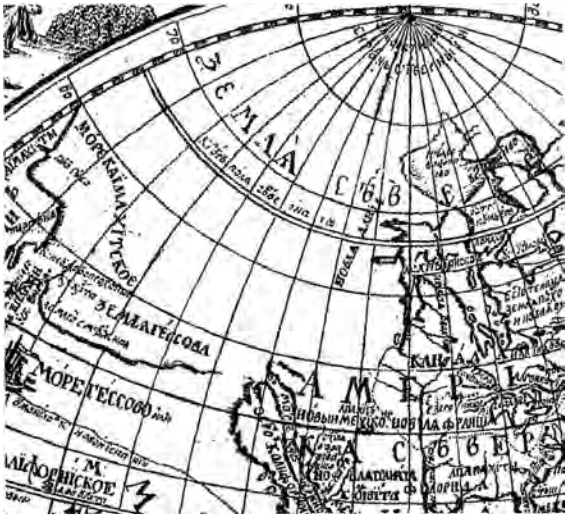

ЗЕМЛЯ
МОРЕ ГЕССОВО
АМЕРИКА

Fig. 7.11. Fragment. A huge white spot in the north and north-west of America on Kiprianov's world map. According to our reconstruction, those were still the lands of Horde-Muscovite Tataria at the time. Taken from [90], p. 207.

Alexy Petrovich, in immortal glory and honor, on the command of Your Brightest Royal Majesty, in the Civil Printing House, in the Year of the Lord 1707, in the reigning city of Moscow. By the care of Vasily Kiprianov.”

LEFT: dedication in Latin.

BOTTOM CENTER: “Under the supervision of His Excellency General Lieutenant Jacob Vilimovich Bruce.”

BOTTOM, UNDER THE MAP: “My most honorable reader, become a co-producer of this, and if there are errors, I beg for your corrections, since this exceptional oeuvre first of all required exceptional efforts to get it published.”

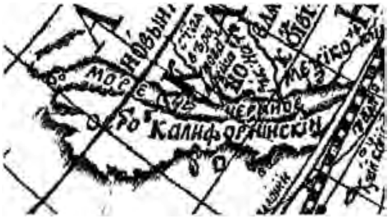


Fig. 7.12. Fragment of Kiprianov’s world map. The California Peninsula is incorrectly depicted as an island. Curiously, it is separated from the American mainland by the *“Tchyormnoye” (Red)* Sea. Then this name disappeared from the maps of America. Taken from [90], p. 206.

5.2. A white spot in Muscovite Tataria covering all of Siberia and north and north-west of America

In CHRON4, Chapter 12, we presented facts indicating that before the defeat of “Pugachev” in 1775, in the vast territories of Siberia, the Far East, and a significant part of the North American continent, there was a state called Muscovite Tataria with its capital in Tobolsk. It is marked, in particular, on the world map in the *Encyclopaedia Britannica* of 1771, where it is called the *largest state in the world* ([1118], v. 2, p. 683).

Vasily Kiprianov’s map dates from 1707, 68 years before the defeat and split of Muscovite Tataria in 1775. According to our results, this Horde state, as part of the former “Mongol” = Great Empire, remained hostile to the Romanovs. There were some trade relations between Romanovian Russia and Muscovite Tataria. Still, neither the Romanovs nor Western Europeans were generally allowed into the territory of the Siberian-American state. Therefore, all these vast and, by the way, wealthiest lands were practically unknown to European and Romanovian cartographers.

Indeed, we see on Kiprianov’s map a *giant white spot covering all of Siberia, the entire Far East, and most of north and north-west of America* (q.v. in fig. 7.10 and 7.11). At the bottom of the Siberian white spot, there is only written in large letters: *“Tartaria.” No* further details are provided. Why? Compare it with other areas on Kiprianov’s world map. His entire map is *literally covered with small names, except* for the territory of Muscovite Tartaria in Siberia and America (q.v. in fig. 7.8-7.9). This circumstance is striking in the framework of the Scaligerian history. The official cartographer of the Russian imperial court of Peter I knew very well the geography of Europe, Africa, South America, and even the most remote islands of the Pacific Ocean. But about the *rich lands literally next to latter, to the east from the Volga, Siberia, and the Far East, he did not know anything.* Or knew very little. So little that he uncertainly drew only a couple of rivers in Siberia (q.v. in fig. 7.10). He wrote the name of one of them—*Tatar.* But nothing else. No cities, no other rivers, no lakes. In short, *terra incognita.*

As we can see, even the highly educated Jacob Bruce, who was in permanent contact with Western European cartographers, could not help Kiprianov in any way. Western Europeans could have even been asked from St. Petersburg: please tell us about our Siberia, which, you know, starts right at our doorstep in our East. It is essential for our map of Russia, which we are currently making. European cartographers of the early XVIII century must have surprisedly shrugged their shoulders, and politely answered: we know nothing either. But the question by itself is quite interesting, since you should have known it better. After all, it is you, the Romanovs, live a stone’s throw from your eastern “blank spot.” Just send there an expedition to take a look. And please let us know the results.

Most probably, St. Petersburg did not answer. The Romanovs did not try to explain that beyond the Volga, in Siberia and further to the east, Romanovian officials were not allowed. The Siberian-Horde administration did not give them passes. Or did it very rarely and reluctantly.

The amazing “American white spot” on the world map also clearly confused Kiprianov and Bruce. Kiprianov, upon reflection, and having probably interviewed fellow cartographers and reviewed all available literature, finally depicted the California *Peninsula* as an *island.* And wrote upon it, *"California Island"* (q.v. in fig. 7.11 and 7.12). Wrong, but *very characteristic of European cartographers of the epoch before 1775* (q.v. in CHRON4, Chapterl2:2). Kiprianov was not alone to mistakenly believe that California was an island. Almost all cartographers of the time thought so, and for a simple reason: the Siberian-American Horde did not let them in either.

There are still some traces of Muscovite Tataria on the map of Kiprianov. Note that in fig. 7.10 the name *Muscovite Sea* is written *far to the north-east* from the city of Moscow and the Muscovite state. When you look at the map of Siberia, you see in most prominent letters the word “Tartary” then, above it, ,in smaller letters, the word “Siberia,” and then, much further to the north, the name of the “Muscovite Sea,” The word “Muscovite” is written in larger letters than the word “Siberia.” The result is *"Muscovite Tartary."* This may be a mild reflection on the map of the era of Peter I of the state of Muscovite Tartary, located precisely in this part of the continent. By the way, it is quite possible that Kiprianov’s map also came down to us in an edited form.

5.3.At the beginning of the XVIII century, large territories of Russia already had "antique" names, e.g., Scythia and Sarmatia

Today we are assured that the “antique” names, such as Scythia, Sarmatia, Pontus Euxinus, etc., existed only on the “most ancient” maps, and later, in the Middle Ages, were replaced by new, quite different names. Kiprianov’s map clearly shows that this was not the case.

To the south-east from the name *Moscow,* the “antique” name *Scythia* is written twice on the map (q.v. in fig. 7.13 and 7.14). Note that the word *Moscow* is also written twice on the map. First, as the name of the city of Moscow. Written in small letters. Second, a little higher and in large letters, as the name of the state or region called *Moscow,* or *Muscovy.*

Curiously, the eastern part of the vast Northern Ocean is also indicated on the map of Kiprianov by the “antique” name, *Scythian* Ocean (q.v. in fig. 7.13 and 7.15). At the beginning of the XVIII century, in Peter's Russia, part of the territory of the Urals and Siberia was still called by the “ancient” name *Scythia.*

To the west of *Moscow,* on the map of Kiprianov,

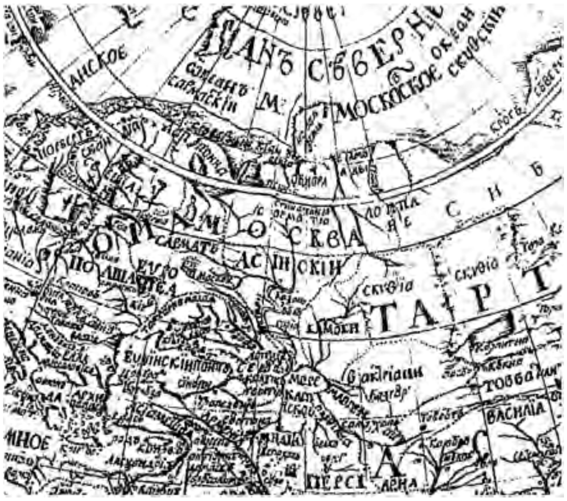


Fig. 7.13. Fragment of Kiprianov’s world map. European part of Russia. Taken from [90], p. 207.

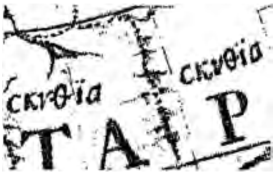


Fig. 7.14. Fragment of Kiprianov’s world map. “Antique” name *Scythia,* written twice to thesouth- east from the name *Moscow.* Taken from [90], p. 207.

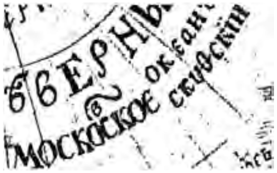


Fig. 7.15. Fragment of Kiprianov’s world map. Eastern part of the North Ocean also has an “antique” name, the *Scythian* Ocean. Taken from [90], p. 207.

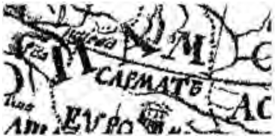


Fig. 7.16. Fragment of Kiprianov’s map. The “ancient” name *Sarmal,* written southwest of the name *Moscow.* Taken from [90], p. 207.

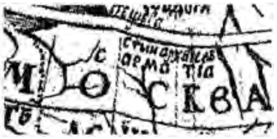


Fig. 7.17. Fragment of Kiprianov’s world map. The “ancient” name *Sarmatia,* written just north of the name *Moscow.* Taken from [90], p. 207.

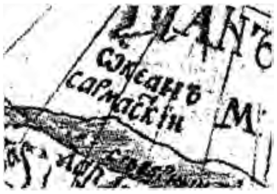


Fig.7.18. Fragment of Kiprianov’s world map. The western part of the Northern Ocean is also called here by its “antique” name, the Sarmatian Ocean. Taken from [90], p. 207.

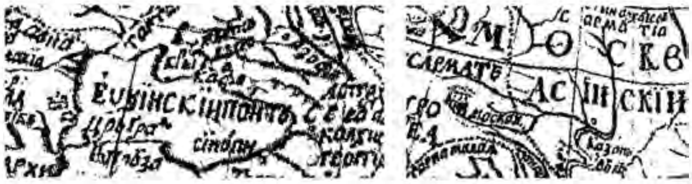


Fig. 7.19-7.20. LEFT: Fragment of Kiprianov’s world map. The modern Black Sea is called by its “antique” name, *Pontus Euxinus.* Moreover, the later name “Black Sea” is not indicated on the map at all. We see that in the era of Peter the Great, the modern Black Sea was still sometimes called the Euxine Pontus, i.e., in the “antique” way. RIGHT: The mysterious adjective *“Asian” is* clearly devoid of a noun to which it relates. Taken from [90], p. 207.

the “antique” name *Sarmat* is written (q.v. in fig. 7.13 and 7.16). To the north of Moscow, rather close to it, is the area with the “antique” name *Sarmatia* (q.v. in fig. 7.13 and 7.17). The western part of the Northern Ocean is also called by the “antique” name, the Sarmatian Ocean (q.v. in fig. 7.13 and 7.18). We suddenly discover that in the era of Peter I many territories of Russia were called by *"antique”* names, including the modern Black Sea. Indeed, the Black Sea is named on the map of Kiprianov by its “antique” name Euxinus Pont (q.v. in fig. 7.13 and 7.19). Moreover, it is fascinating that its modern name, the *Black Sea,* is absent on the map. Thus, the Russian people of the Petrine era knew the “antique” Pont Euxinus well, but most likely would not have understood the question: where is the Black Sea located? They would answer like this: we don’t know such a sea.

We see further that Constantinople was called in the era of Peter I by its “ancient” name, *Czar-Grad* (q.v. in fig. 7.19). The new chronology explains all

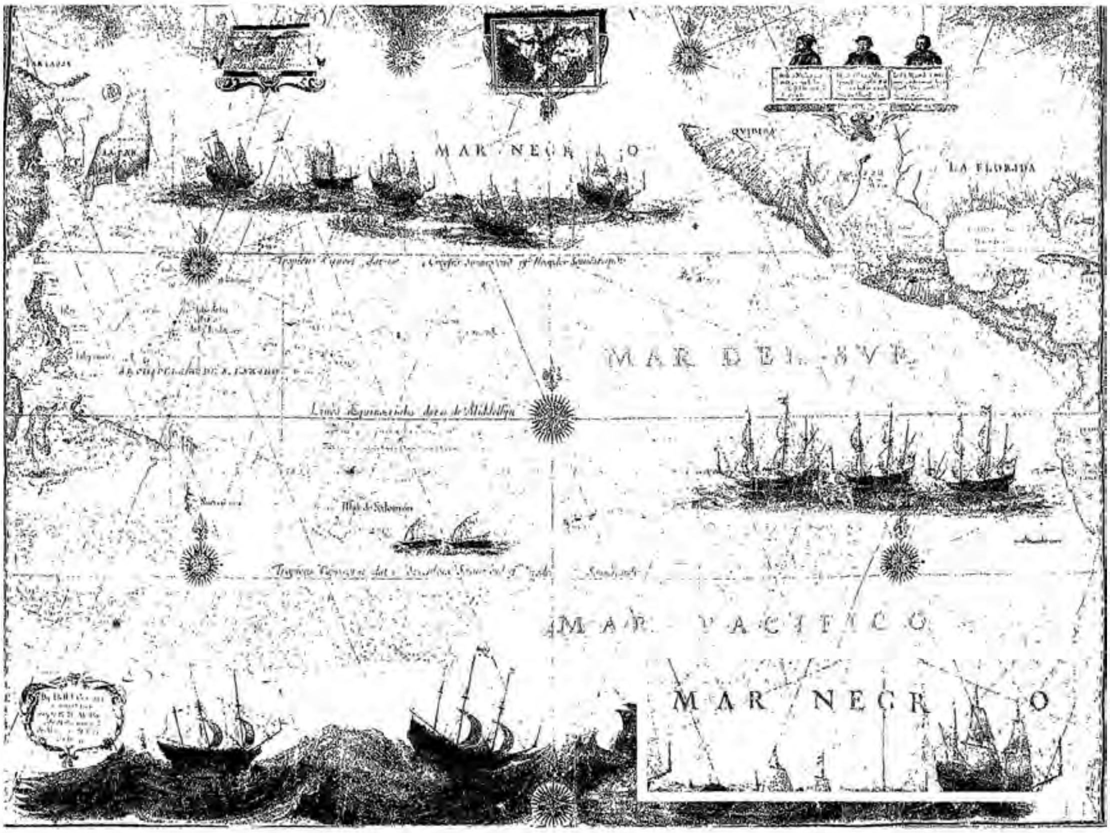


Fig. 7.21-7.23. Hessel Gerritsz. “Mar del Sur, Mar Pacifico, Map of the Pacific.” 1622-1634. The central part of the Pacific Ocean is called the *Black* Sea (“Mar Negro”). Taken from [1160], pp. 80-81.

this well. According to it, "antiquity" is the era of the XI-XVII centuries. In some cases, "antique" names were preserved on the maps, in the language, and in folk customs until the XVIII century.

It is not very clear to which noun relates the adjective *"Asian"*on the Kiprianov map below the name *Moscow* (q.v. in fig. 7.20). It is clearly not related to the word *Sarmat* on the left, which is written in much smaller letters. But there is no other suitable name nearby. It is strange, because in all other places on the Kiprianov map adjectives are always followed or preceded by a noun. A natural question arises: wasn't there some name to which the adjective "Asian" was initially attached but which was erased from Kiprianov's map by caring editors, because for some reason it became "particularly unpleasant" for the Romanovs who reigned after Peter I?

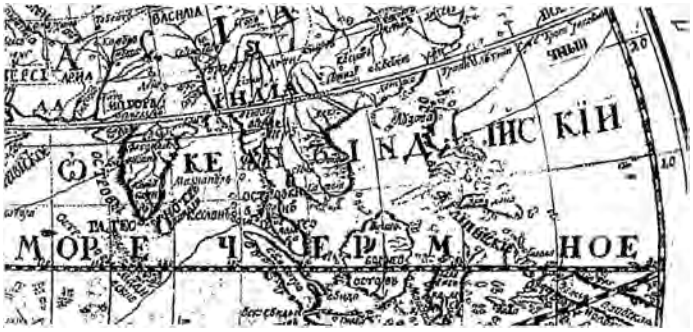


Fig. 7.24. Fragment of Kiprianov's world map. It turns out that at the beginning of the XVIII century, the modern Indian Ocean was called the *Tchormnoye (Red) Sea.* Taken from [90], p. 207.

5.4. In the XVII century, the Black Sea was the name of the central Pacific Ocean. In the XVIII century, the Gulf of California was called the *Tchormnoye* (Red) Sea, which was also the name of the entire Indian Ocean

On the map of 1622-1634, drawn by the cartographer Hessel Gerritsz, the Pacific Ocean is named MAR DEL SVR (q.v. in fig. 7.21-7.23). Curiously, the central part of the Pacific Ocean is called MAR NEGRO, i.e. the *Black Sea* (q.v. in fig. 7.23). Then this old name gradually disappeared from the maps. However, even at the beginning of the XVIII century, its clear trace was preserved on some world maps. For example, an interesting fact attracts attention on the Kiprianov map of 1707. Here the "Island of California" is separated from the continent by the *Tchormnoye (Red) Sea* (q.v. in fig. 7.12). It turns out that in the XVII-XVIII century some cartographers placed the name *Tchormnoye Sea* in the central part of the modern Pacific Ocean. In particular, we see that the names *Black* and *Tchormnoye (Red)* were often confused and passed into each other.

So, at the beginning of the XVIII century, the Gulf of California was called *Tchormnoye (Red) Sea* (q.v. in fig. 7.12). No other name is written on Kiprianov's map, only the *Tchormnoye (Red) Sea.*

However, it immediately turns out that not only the modern Gulf of California was called so. *In the XVIII century the Tchormnoye (Red) Sea was also the name of the entire Indian Ocean* (q.v. in fig. 7.24). So, if in some old text you stumble upon a description of events than took place in or on the shores of the *Tchormnoye (Red) Sea,* you never know what place exactly is meant. Whether it is the Pacific Ocean, or the Gulf of California, or the Indian Ocean, or the modern Black Sea, or the modern Red Sea. Finding an answer to such a question can be tricky. Possible jumps in geography can reach many thousands of kilometers.

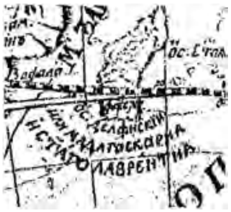


Fig. 7.25. Kiprianov's map. At the beginning of the XVIII century, Madagascar was called the "Island of Delphi and St. Lawrence." Taken from [90], p. 207.

It is appropriate to recall that the *Tchormnoye (Red) Sea is repeatedly mentioned in the Bible.* For example, many events of the Pentateuch are associated with it. (See Exodus 10:19, 13:18, 15:4, 15:22, 23:31; Numbers 21:4, 33:10, 33:11: Deuteronomy 11:4; Joshua 2:10,24:6.)

In addition, the Tchormnoye (Red) Sea appears in other books of the Bible, such as 1 Kings 9:26, Nehemiah 9:9, Psalter, Jeremiah, Acts, etc.

Today it is believed that all biblical texts refer exclusively to the modern Red Sea. However, as we already understand, several significantly different localizations of the Red (Tchormnoye) Sea are possible. On

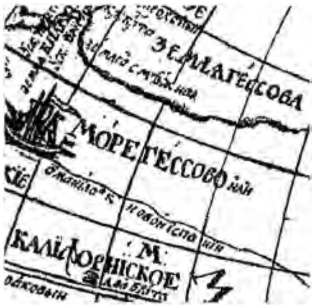

ЗЕМЛЯ ГЕССОВА
МОРЕ ГЕССОВО
КАЛИФОРНСКОЕ М.

Fig. 7.26. Fragment of Kiprianov's world map. "Hessian Land" and the "Hessian Sea" in the northern part of the modern Pacific Ocean. Taken from [90], p. 206.

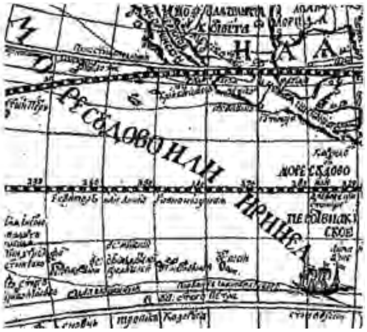

МОРЕ СУДОВО ИЛИ ИРИНЕА

Fig. 7.27. Fragment of Kiprianov's world map. The Pacific Ocean is called the "Sudovo Sea or Irinea" here. Taken from [90], p. 206.

where the events described in the Pentateuch really unfolded, see CHRON6, Chapter *4*.

The island of Madagascar is named on the Kiprianov map as the Island of Delphi or Madagascaria and St. Lawrence (q.v. in fig. 7.25).

5.5. The Hessian Sea = the Californian Sea, and the Land of Hess is in the modern Pacific Ocean

Vasily Kiprianov placed the Land of Hess and the Sea of Hess between the Kamchatka Peninsula and the American continent (q.v. in fig. 7.26).

Moreover, it is immediately said that the Hessian Sea is just another name for the Californian Sea.

Kiprianov writes: "The Hessian, or Californian Sea."

It is possible that "Hessian" is a slightly distorted *Hussian,* or *Husian,* which leads us to one of the well-known names of the *Cossacks.* The word *Calif* (Caliph) is already familiar to us either. According to our results, this is one of the titles of the Russian-Horde rulers, the Czars-Khans of the "Mongol" = Great Empire of the XIV-XVI centuries.

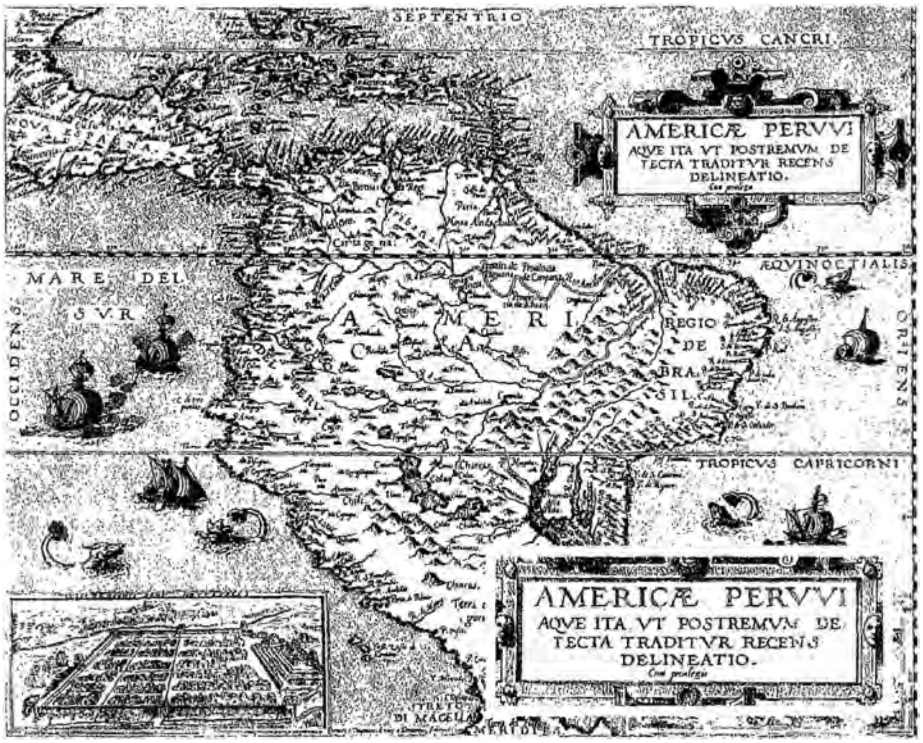

SEPTENTRIO
TROPICVS CANCRI
AMERICÆ PERVVI AQVE ITA VT POSTREMVM DETECTA TRADITVR RECENS DELINEATIO.
NOVA ESPANA
ÆQVINOCTIALIS
MARE DEL SVR
AMERICA
REGIO DE BRASIL
OCCIDENS
ORIENS
TROPICVS CAPRICORNI
AMERICÆ PERVVI AQVE ITA VT POSTREMVM DETECTA TRADITVR RECENS DELINEATIO.
Cum privilegio

Fig. 7.28-7.29. Gerard de Jode's map, allegedly of 1578. Here the whole of South America is called AMERICA PERVVI—*America One.* It was probably the first American land that the Europeans discovered. Taken from [1009], p. 98.

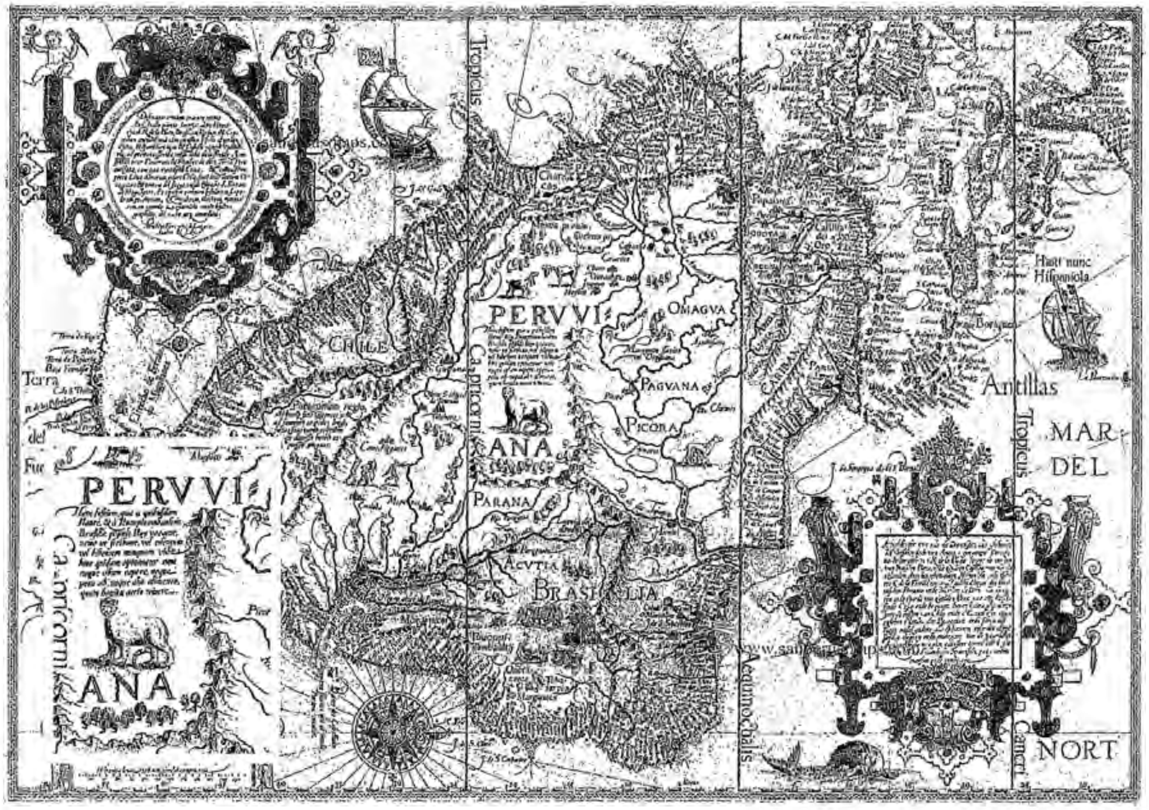


Fig. 7.30-7.31. Map of South and Central America, allegedly of 1596. Written in the largest letters, the name PERVVI ANA clearly refers to the entire South American continent. Engravers: Arnold Floris and Hendrik Floris van Langren. Cartographer: Petrus Plancius. Published in: Jan Huygen van Linschoten, *Itinerario, Voyage ofte Schipvaert naer Oost ofte Portugaels Indien...*—.Amsterdam: C. Claesz, 1596. Taken from [1009], p. 99.

5.6. On the world map of 1707, the modern Pacific Ocean was called the "Sudovo Sea or Irinea." South America was formerly called "America One"

We go further along the world map of the beginning of the XVIII century. There is *no such name* as "Pacific Ocean" on the map of Vasily Kiprianov. Instead, it is written: "*Sudovo Sea or Irinea"* (q.v. in fig. 7.27). On the right, there is another inscription, in smaller letters: "Sudovo Sea, or Peroviafaan." That is, the *First.* It might have meant that this ocean is the largest, that is, it is *the first* in size. Or that it was the *first* discovered. The modern name *Peru* came precisely from this old name *Peroviana* (q.v. in CHRON7, Chapter 13:30).

Interestingly, on another map, allegedly of 1578, *all South America is called* "First"—"AMERICÆ PERVVI" (q.v. in fig. 7.28). This part of the continent was probably the *first* discovered by the "Mongol" navigators, which is why it received such a name (q.v. in fig,7.29). On the following map, supposedly of 1596, right in the center of South America, its name "PERVVI ANA" is written in large letters (q.v. in fig. 7.30-7.31). All other names, including Brasilia, are written noticeably smaller.

Who discovered South America and owned these territories for a long time? Scaligerian history claims those were the *Spanish,* more precisely, *Castilians* and *Portuguese.* But in the Middle Ages, as today, Spain and Portugal were comparatively small European countries. In CHRON7, Chapter 14:31, we showed that earlier, in the XIV-XVI centuries, the names of Castile and Por-

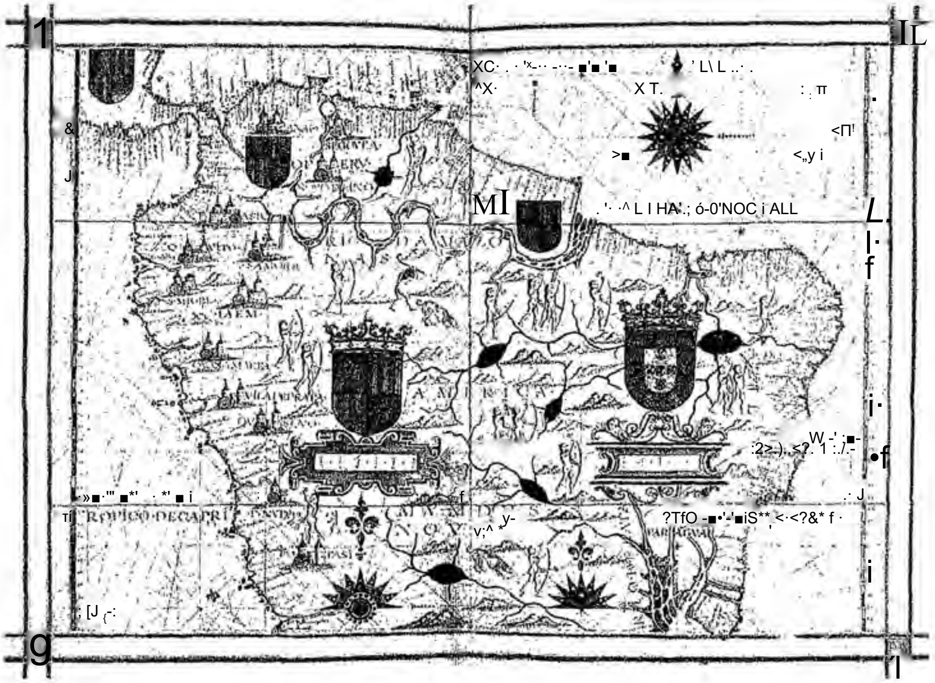

AMERICA
TROPICO DE CAPRICORNIO
MVNDVS NOVVS

Fig. 7.32. Portolan chart by Fernão Vaz Dourardo, allegedly of 1580. Cathar (that is, Scythian, according to our reconstruction) banners and coats of arms over South America. Taken from [1009], p. 142.

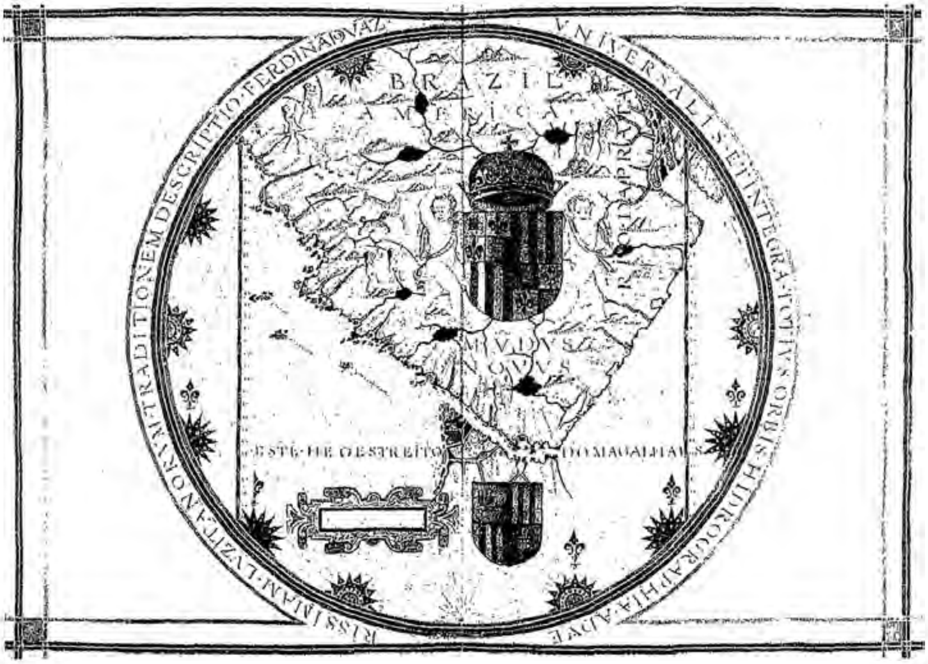

BRAZIL
AMERICA
MVNDVS NOVVS
ESTE HE O ESTREITO DO MAGALHAIS
VNIVERSALIS ET INTEGRA TOTIVS ORBIS HIDROGRAPHIA AD VERISSIMAM LVZITANORVM TRADITIONEM DESCRIPTIO FERDINANDO VAZ

Fig. 7.33. The second part of the portolan chart by Fernão Vaz Dourardo, allegedly from 1580. Cathar (that is, Scythian) coat of arms and banners over South America. Taken from [1009], p. 142.

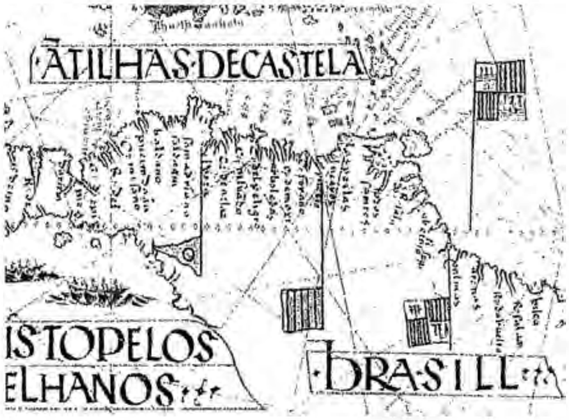


Fig. 7.34. Fragment of a 1519 map with Cathar, i.e. Scythian, banners flying over America. Taken from [1009], p. 133.

tugal meant Russia-Horde and Ottomania-Atamania, the Great Porto, that is, the Main Port. Then the picture becomes clear and natural. A large navy of the Horde and Atamania crossed the Atlantic. The Empire colonized a significant part of the American continent, both in its northern and southern parts (q.v. in CHRON7, Chapter 14). Memories of this major stage of the biblical conquest of the "promised land" have come down to us as the voyage of Columbus.

Large areas of South and North America were part of the "Mongol" = Great Empire for a long time. Indeed, on the old maps of South America, we see images of famous Cathar banners (q.v. in fig. 7.32, 7.33, 7.34, 7.35). In CHRON6, Chapter 9:7, facts show that the well-known mediaeval Cathars were the Scythians who conquered Europe. That is, all the same, Horde-Ottoman troops, led by the biblical Moses, from Russia-Horde in the XIV-XV century to conquer the promised land (q.v. in CHRON6, Chapter 4). Recall that the banner and coat of arms of the Cathars depict a rectangle lined with vertical parallel yellow and red stripes. Elements of the famous yellow-red striped Cathar coat of arms are still preserved in the coats of arms and symbols of some regions of Spain and France (q.v. in CHRON6, Chapter 9:7).

Then the name "PERVVI" began to shrink on the geographic maps of South America. A1578 map above already has two separate names, "REGIO DE BRAZIL" and "DEL PERVT On a slightly later map, allegedly from 1593, the common name, AMERICA PERVVI, has already disappeared. Now there are only two "smaller" names, *"Brasilia et Pervvia"* (q.v. in fig. 7.36 and 7.37). In the end, the former universal name "PERVVI ANA" began to be attributed only to the territory of modern Peru, which today occupies a rather small part of the South American continent.

This example shows how ''Mongol" imperial geographical names evolved in the XVII-XVIII century. The old names that once covered vast territories were compressed on the later geographical reformist maps. Sometimes they crawled from place to place. They froze only in the XVIII-XIX century. Moreover, in many cases, the former vast imperial territories were scattered into small fragments. Some names disappeared altogether, while others began to be attributed only to relatively small geographical areas or countries; the scale was significantly reduced.

Let us return to the ancient geographic maps of the Pacific Ocean. The name *Irineia* on Kiprianov's map may be a slight distortion of the word *Rona,* which previously meant *"river"* Hence, by the way, the word *"drop."* E.g., raindrops, or tears. See the discussion of this issue in CHRONS, Chapter 11:5.3. Earlier we have repeatedly demonstrated that on the old maps of the era of coastal navigation, the seas, and even oceans, were often called *rivers.*

Interestingly, the modern Pacific Ocean was called in significantly different ways at different times. For example, on a world map from 1617-1640, the name Pacific Ocean ("Mare Pacificum") is written far down in the south, near the southernmost tip of America. That is, as it were, it does not apply to the entire ocean but only to its southern part. And the name, covering the whole modern Pacific Ocean and, apparently, the main name in that era, is written in the most prominent letters in the center of the map and reads as "MAR DEL ZUR." That is the Sea of Zur (q.v. in fig. 7.38). We have already indicated that on the map of 1622-1634, drawn by the cartographer Hessel Gerritsz, the Pacific Ocean is named "MAR DEL SVR" (q.v. in fig. 7.21-7.23). That is, again, the Sea of Sur, or Zur. The name "MARE DEL SVR" is also present on the map of (allegedly) 1578 (q.v. in fig. 7.28).

Both names, *Zur* and Sur, meant the same thing—*Czar.* In the XVII-XVIII century, the Pacific Ocean was called the *Czar-Ocean,* the Royal Ocean, which is quite natural since it is the largest.

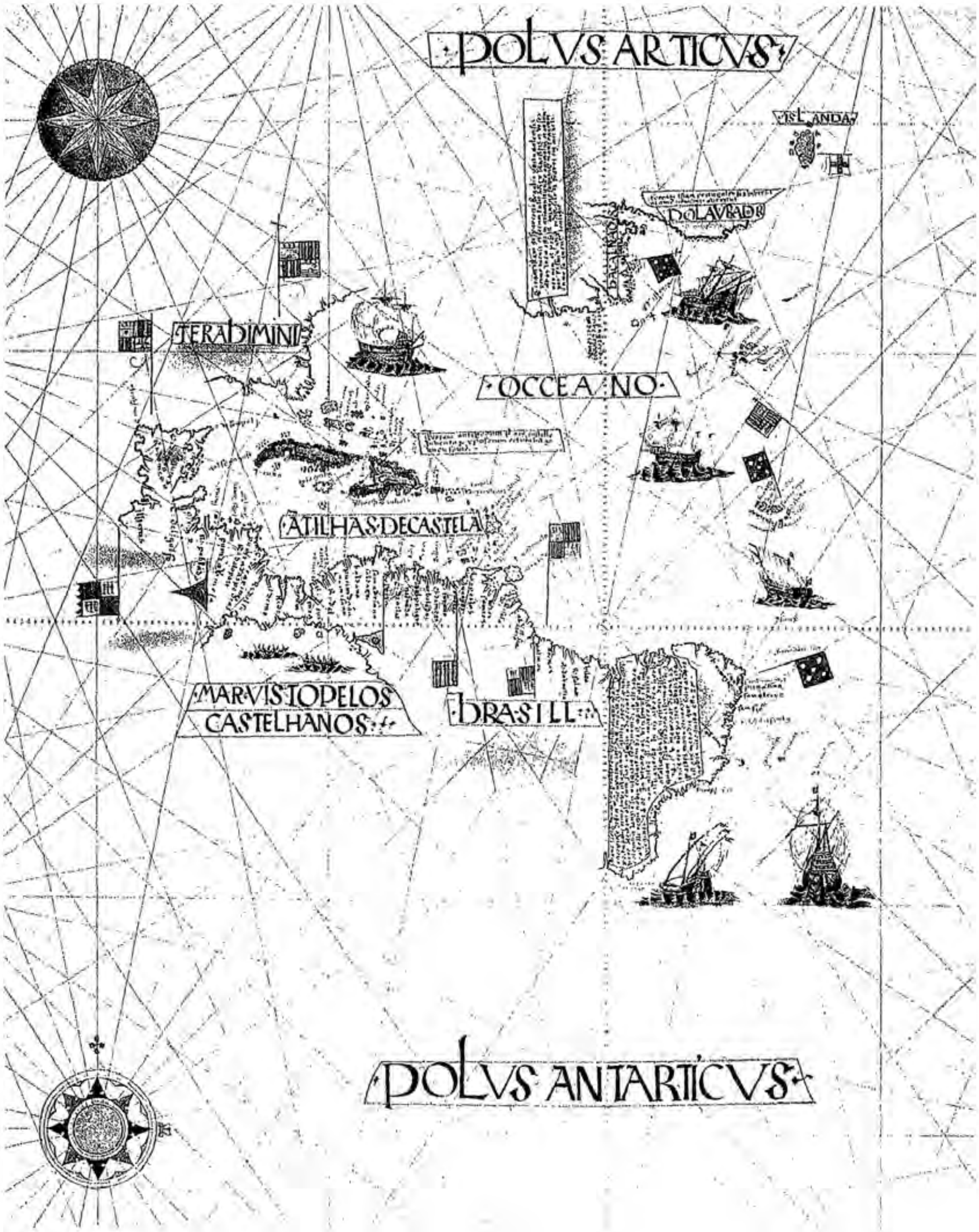

POLVS ARTICVS
ISLANDA
DOLAVRADR
TERADIMINI
OCCEANO
ATILHAS DECASTELA
MAR VISTO PELOS CASTELHANOS
BRASILL
POLVS ANTARTICVS

Fig. 7.35. Map of North and South America, allegedly of 1519. The Cathar banners are clearly visible, flying over both parts of the American continent. In the center of the map, by the way, it is written, "ATILHAS DE CASTELA." The name of the Hun king, that is, Khan, Attila, the conqueror of the world, is well known in history. According to our reconstruction, "the invasion of Attila" is a reflection of the "Mongol" conquest of the XIV-XV century. Perhaps the Horde colonization fixed the name of Attila on the map of America. Taken from [1009], p. 133.

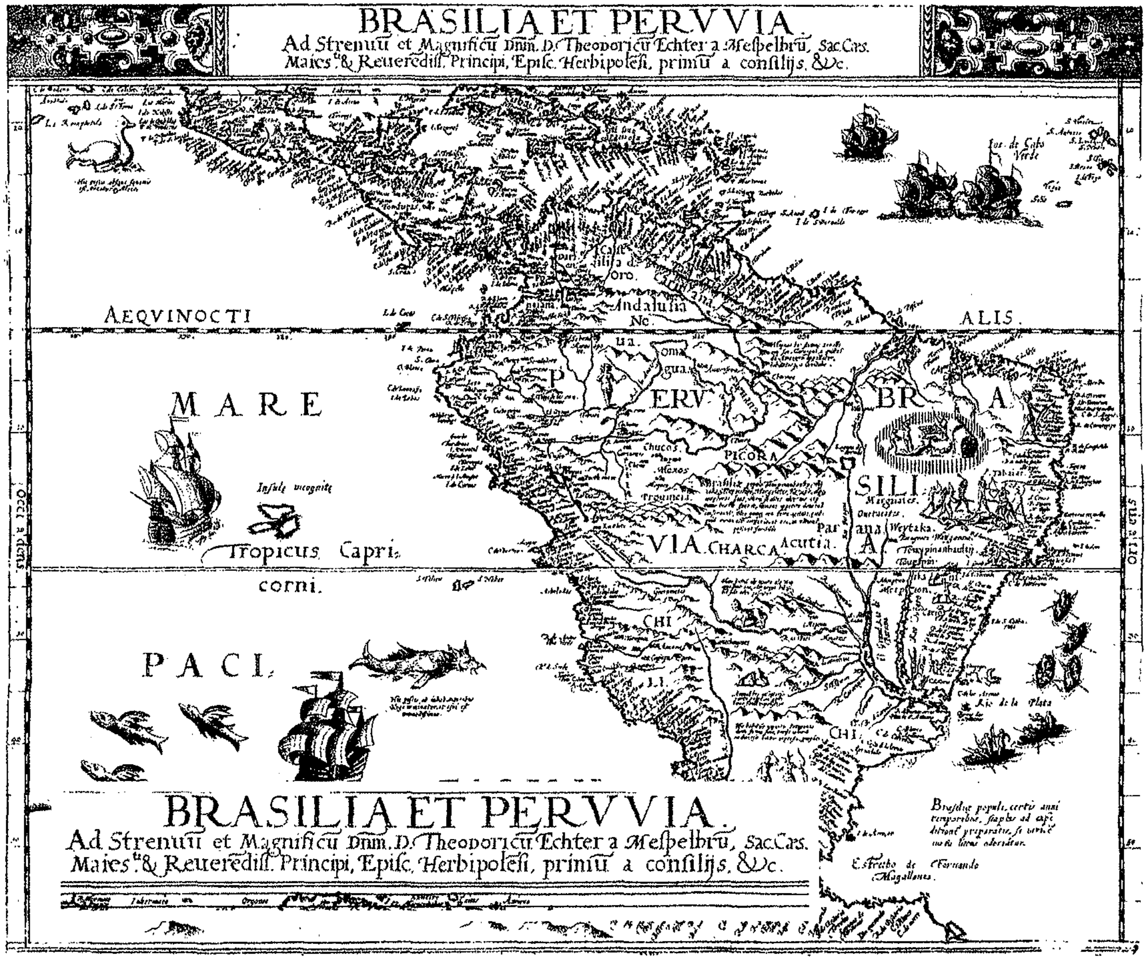

BRASILIA ET PERVVIA.
Ad Strenuu et Magnificu Dnm. D. Theodoricu Echter a Mespelbru, Sac. Cas. Maies. & Reuerediss. Principi, Episc. Herbipolesi, primu a consilijs, &c.
AEQVINOCTI
ALIS.
MARE
PACI.
Tropicus Capricorni.
PERVVIA
BRASILIA
CHILI
Rio de la Plata
Estrecho de Fernando Magallanes

Fig. 7.36-7.37. Map of South America by Cornells de Jode, allegedly of 1593, The name “America One” has already disappeared. Instead, they left only country names—Brasilia and Perwia. Taken from [1009], p. 98.

Note that the modern Atlantic Ocean is named differently on the same map: “Mar del Nort” is written in large letters (q.v. in fig. 7.39). That is, Sea of *Nort.* The name Oceanus Atlanticus” appears on the map, but in smaller letters, and refers only to the central Atlantic, at the latitude of Gibraltar and Cuba. The question arises: why was the Atlantic Ocean called the Sea of *Nort?* “Nort” could mean “north,” but that would be rather strange. It is difficult to imagine that someone would call the *entire* Atlantic Ocean *“northern.”* After all, it stretches from Arctica in the north to Antarctica in the south. Moreover, on the map of 1622-1634, the name “Nort” is written practically *upon the equator* (q.v. in fig. 7.39), and the equator is rather hot. Nothing northern there. But what if “Nort” is a composite word, like *N-Ort?* N-Ort → N-Horde → the *New Horde.* Or Noah-Horde, which would again mean the *New Horde,* since the word “Noah” is a variant of pronunciation of the word *“new”* (q.v. in CHRON7, Chapter 14). Perhaps the name N-Horde, or Noah-Horde, reflects the Horde-Ottoman conquest of the Atlantic and America in the era of Noah-Columbus, at the end of the XV century. Perhaps that is why an interesting name is written on the Kiprianov map of 1707, *in the very center* of the Atlantic Ocean: the Sea of the *New* Land (q.v. in fig. 7.40). That is, the Sea of Noah.

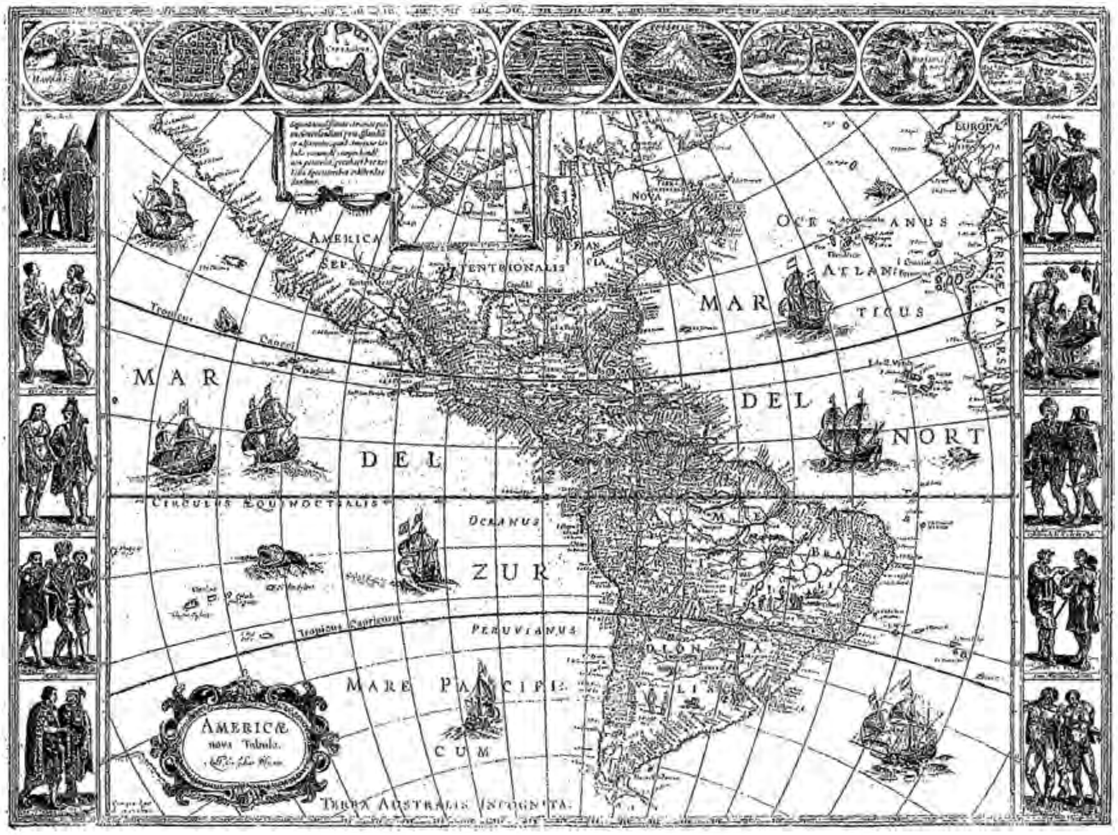

EUROPA
AMERICA SEPTENTRIONALIS
MAR DEL ZUR
OCEANUS ATLANTICUS
MAR DEL NORT
CIRCULUS ÆQUINOCTIALIS
Tropicus Capricorni
OCEANUS PERUVIANUS
MARE PACIFICUM
AMERICÆ nova Tabula.
TERRA AUSTRALIS INCOGNITA

Fig. 7.38-7.39. "Americas Nova Tabula." Map of North and South America (Willem Blaeu, 1665). The main name of the Pacific Ocean is MAR DEL ZUR, and the main name of the Atlantic Ocean is MAR DEL NORT. Taken from [1160], pp. 110-111.

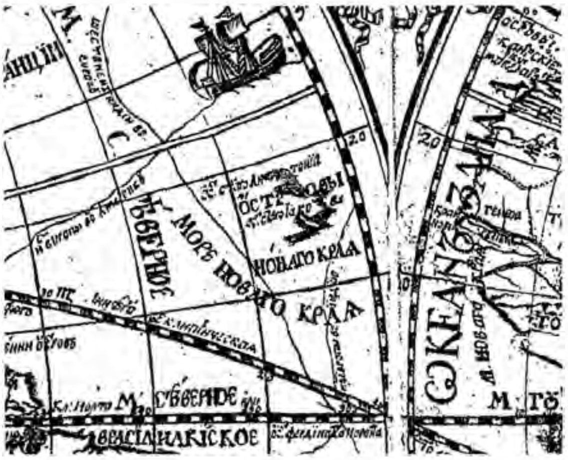

МОРЕ НОВАГО КРАЯ
ОСТРОВЫ
СЕВЕРНОЕ
ОКЕАНЪ

Fig. 7.40. The central part of the Atlantic Ocean is named on the map of Vasily Kiprianov the *Sea of the New Land.* Taken from [90], p. 206.

In addition, the Latin letters N and H were sometimes confused in spelling. As a result, the word "Horde" could easily turn into "Nort." Their glyphs are very similar.

On Kiprianov's map, the southern part of the Atlantic and the waters between Africa and Antarctica, under the name of the Indian Ocean, are called *"Southern Ocean, that is, Ethiopian"* (q.v. in fig. 7.8-7.9). From a modern point of view, this looks extremely strange. Today a small country called Ethiopia is located at the southern tip of the Red Sea, between Egypt and Somalia. From there to the south part of the Atlantic is no less than a few thousand kilometers. But Vasily Kiprianov was by no means alone in this understanding of the geography of the Ethiopian Ocean in the epoch of the XVI-XVIII centuries. Let us take another map of 1617, featured in the famous *Atlas* of Blaeu ([1036],

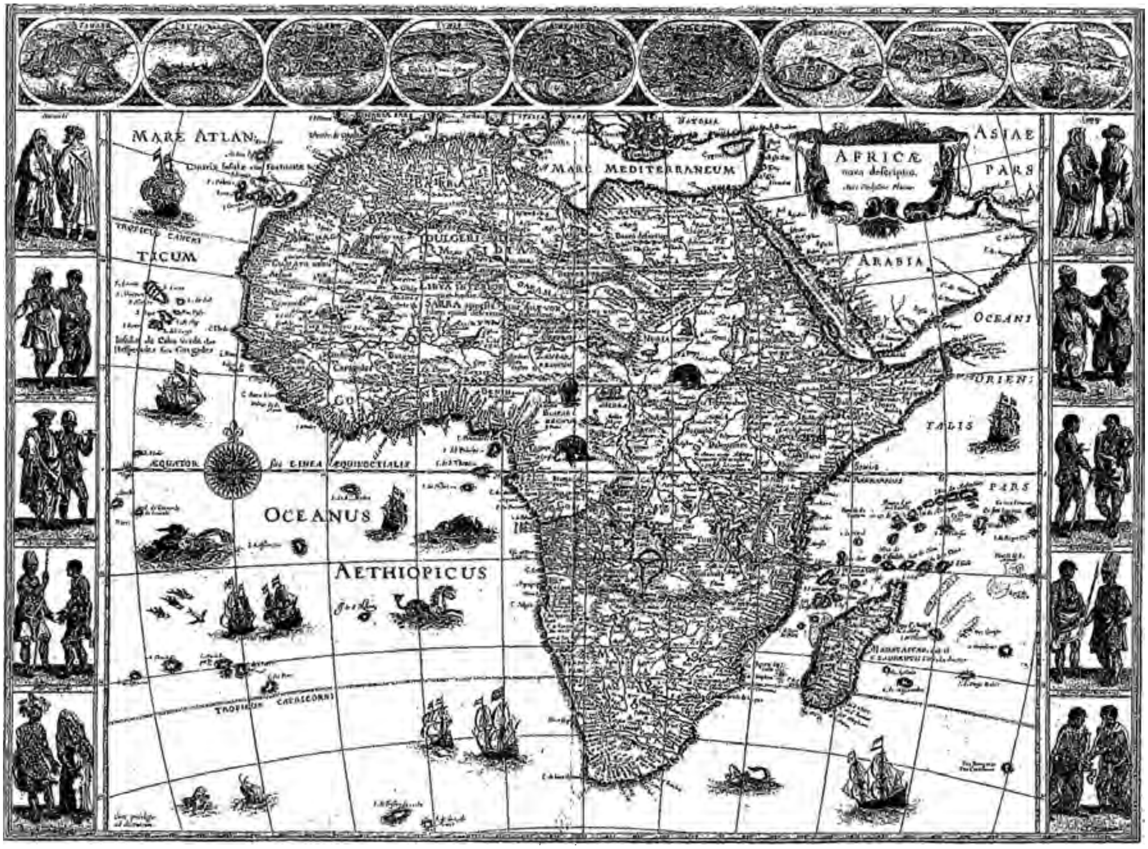


Fig. 7.41-7.42. Map of Africa. Willem Blaeu. From Blaeu's *Atlas* of the XVII century. The Ethiopian Ocean is the southern part of the Atlantic. Today Ethiopia is located at the opposite end of African continent, at the southern tip of the Red Sea. That is, at a distance of several thousand kilometers. And in the place of modern Ethiopia, the state of Abyssinia is located. We see that in the XVII-XVIII century the names of entire states "moved." More precisely, in the era of the Reformation, Scaligerian cartographers relocated many countries, oceans, etc., thousands of kilometers from their actual places. Taken from [1036], pp. 140-141.

pp. 140-141). We see an even more striking picture. *On the 1617 map of West Africa, the Ethiopian Ocean does not contact with the modern Indian Ocean at all* (q.v. in fig. 7.41-7.42). It is several thousand kilometers away! In other words, the former Ethiopian Ocean and the modern country of Ethiopia are on opposite sides of the African continent.

We see the same thing on the map from the *Encyclopaedia Britannica* of 1771 (q.v. in fig. 7.43). The territory of modern Ethiopia is called Abyssinia. So one should be extremely careful about the evidence of old texts that speak of Ethiopian Ocean events. As we now understand, one can make an error of several thousand kilometers when trying to localize such events.

All these facts prove that, *in the age of the Reformation, the world's political map was subject to major changes. As a result, the whole system of geographical names was very significantly revised.*

After that, the Scaligerian historians and geographers in a chorus convinced everyone that "it has always been like this," thus covering up the traces of their shameless falsification activity of the XVII-XVIII century.

Let us say in conclusion that we have analyzed only a tiny fraction of all the names that fill the world map made by the Russian cartographer Vasily Kiprianov. It contains many other interesting facts. We leave the task of discovering them to interested readers.

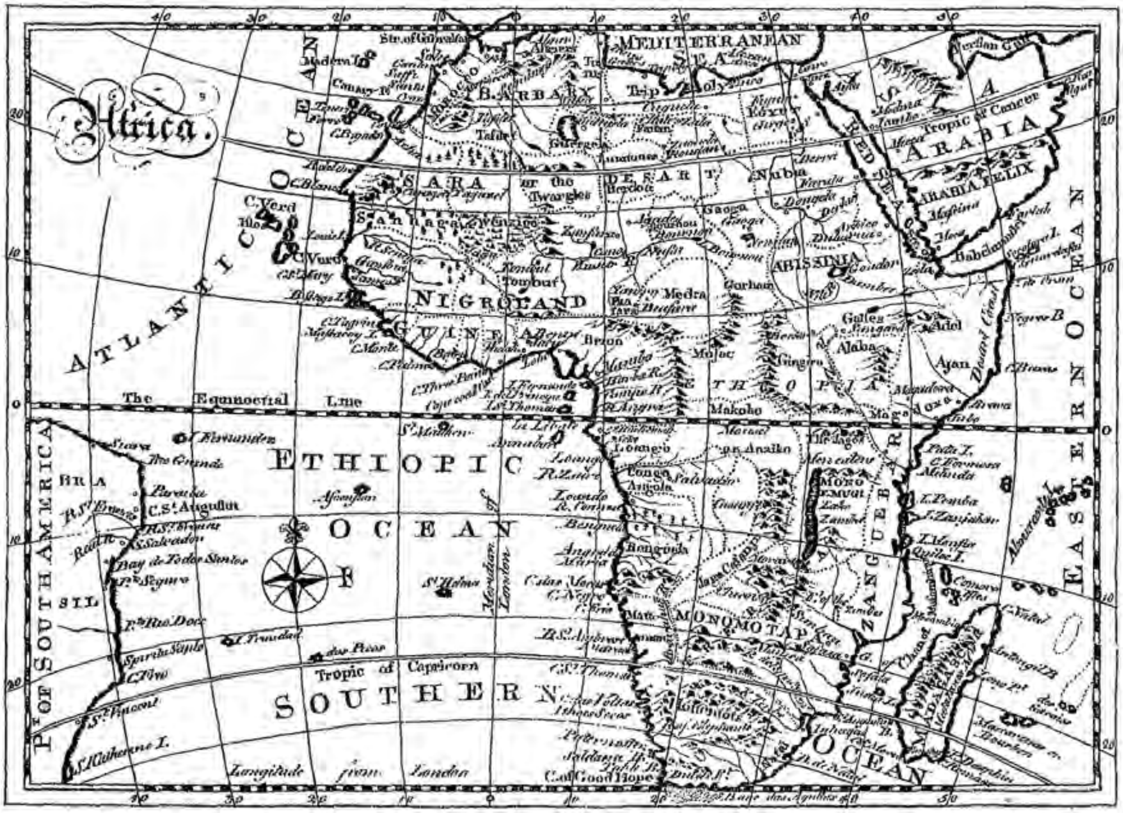

Africa.
MEDITERRANEAN SEA
BARBARY
SARA or the Twargles
DESART
Nubia
ARABIA
ARABIA FELIX
Tropic of Cancer
NIGROLAND
GUINEA
ABISSINIA
ATLANTIC OCEAN
The Equinoctial Line
ETHIOPIC OCEAN
SOUTH AMERICA
BRASIL
MONOMOTAPA
ZANGUEBAR
EASTERN OCEAN
Tropic of Capricorn
SOUTHERN OCEAN
C. of Good Hope
Longitude from London
Meridian of London
C. Verd
Congo
Angola
Madagascar
Red Sea

Fig. 7.43. Map of Africa from the 1771 *Encyclopedia Britannica.* The Ethiopian Ocean is shown here as the southern part of the Atlantic, that is, on the opposite side of Africa in relation to the location of the modern country of Ethiopia. Recall that today the name Ethiopia is assigned to a small country at the southern tip of the Red Sea, that is, very far from the Atlantic Ocean. Taken from [1118], v. 2, pp. 682-683, plate XC.

6.
THE HORDE IS INDICATED ON THE BYZANTINE MOSAIC MAP, ALLEGEDLY OF THE VI CENTURY A.D., IN THE HOLY LAND, NEAR JERUSALEM

Let us note a rather strange fact. The geographic maps drawn up in the Byzantine Empire practically did not reach our time. Meanwhile, it allegedly existed for about a thousand years and collapsed only in 1453. Where did the Byzantine maps go? Over a thousand years, Byzantians should have created a lot of them—for navigation, trade, military campaigns.

A logical question arises: was there cartography in Byzantium at all? In 1987, the first volume of the fundamental *History of Cartography* ([1177]), devoted to prehistoric, ancient, and mediaeval cartography of Europe and the Mediterranean, was published in the United States. To the question of whether there was cartography in Byzantium this edition gives a positive answer, since it contains a particular chapter entitled "Cartography in the Byzantine Empire" ([1177], pp. 258-275), authored by Oswald A. W. Dilke, the famous English researcher of Roman cartography. The strangeness of the Byzantine section is its disproportionately small volume—only 17 pages, compared to the ancient Greek (70 pages), Roman (60 pages), or mediaeval Western European cartography—over 200 pages! In addition, almost a half of the Byzantine section in is devoted to Ptolemy's maps in the Byzantine manuscripts of the *Geography,* allegedly discovered in the XIII century by Maximus Planudes. One can only regret that the Byzantine theme is discussed so

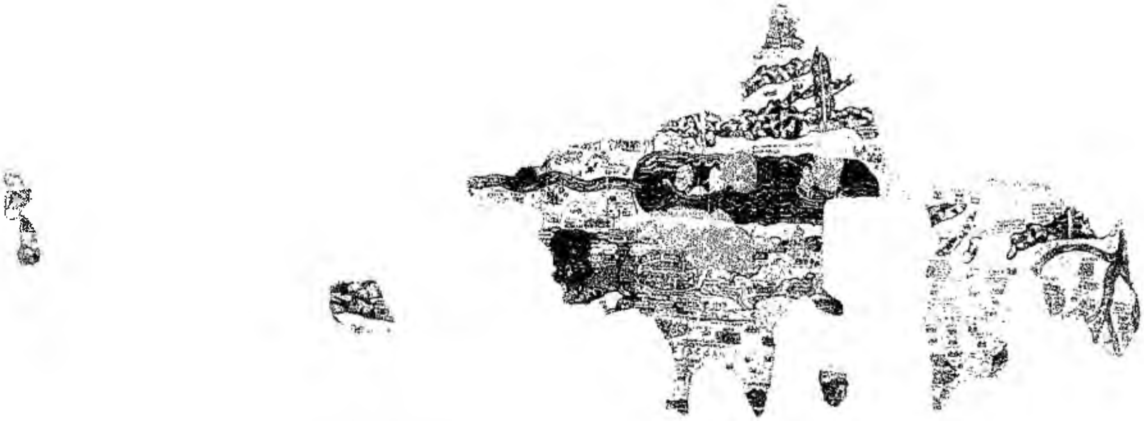


Fig. 7.44. General view of the remains of a mosaic map on the floor of a Christian church in Madaba. Taken from [1177], insert 7, between pp. 106-107. See also [1083], p. 44-45, and [916], p. 144.

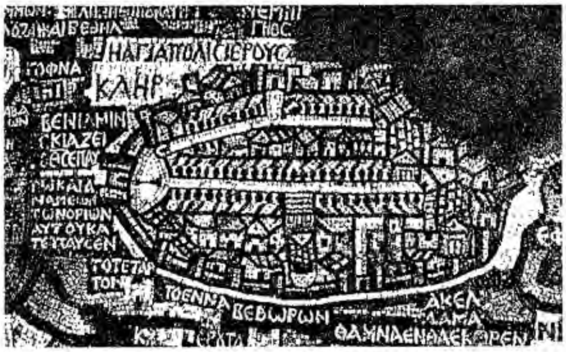


Fig. 7.45. Fragment of the mosaic map in Madaba. The "Holy City [of] Ierousa[lim] Cairo'[5] is shown. Taken from [1177], insert 7 between pp. 106-107.

briefly—only on 7-8 pages. Recall 200 pages for the Western Middle Ages.

So, what is included in the concept of Byzantine cartography? Oswald Dilke actually considers four monuments: the *Ravenna Cosmography* ("Cosmography of the Unknown Ravennese"—*"Ravennatis Anonymi Cosmographia"),* allegedly ca. 700 A.D.; the *Christian Topography* of Cosmas Indicopleustes with maps, and two mosaic maps from Madaba and Nicopolis, allegedly of the VI century A.D.. Talcing into account that the first monument does not contain a map, and that mosaic map from Nicopolis only with a stretch can be considered a map, we are practically talking about *only two* monuments of cartography—the cosmographic drawings of Cosmas Indicopleustes, and

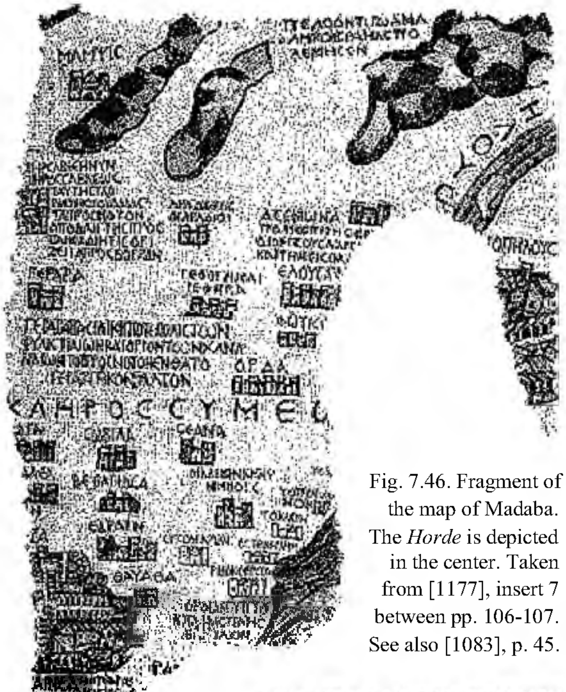


Fig. 7.46. Fragment of the map of Madaba. The *Horde* is depicted in the center. Taken from [1177], insert 7 between pp. 106-107. See also [1083], p. 45.

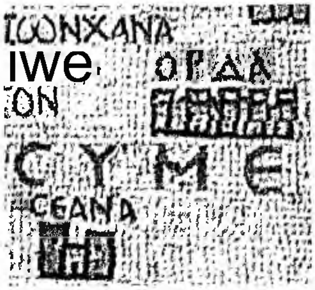


Fig. 7.47. A larger fragment of the mosaic map of Madaba with the word "ΟΡΔΑ" ("Horde"). Taken from [1083], p. 45.

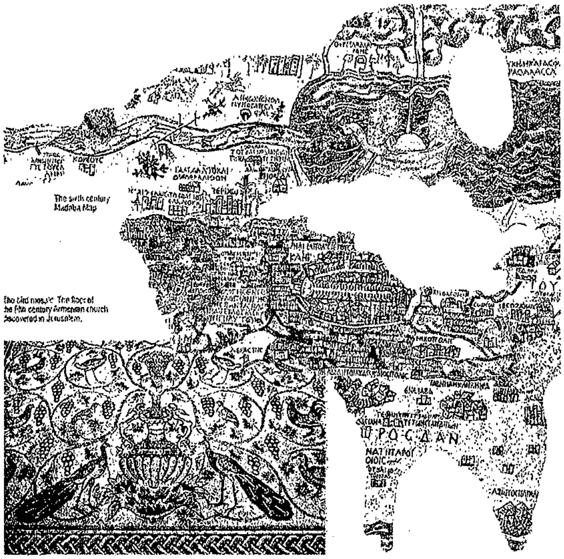

The sixth century Madaba Map
The third mosaic: The floor of the fifth century Armenian church discovered in Jerusalem.
ΡΟCΔΑΝ

Fig. 7.48. Fragment of the map of Madaba, where the biblical Tribe of Dan is called *Rosdan.* In the lower left corner, the publishers placed a mosaic from an Armenian church, allegedly of the V century A.D., discovered in Jerusalem. Taken from [1083], p. 44. See also [916], p. 144.

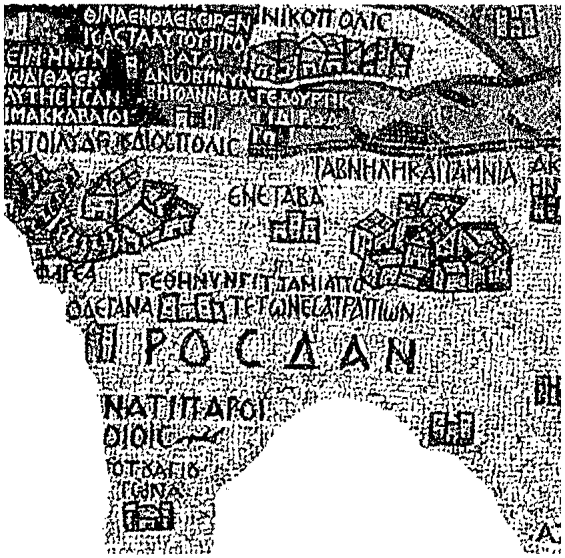


Fig. 7.49. A fragment of the map of Madaba with the name *Rosdan,* that is, "Russian Don." Taken from [1083], p. 44. See also [916], p. 144.

a map of the Holy Land on the mosaic floor of the Christian church in Madaba.

Oswald Dilke could not leave uncommented the striking fact of the almost complete absence of Byzantine maps today. He wrote: "Of all the civilizations of the classical world, the Byzantine is probably the least known from the cartographic point of view. The Byzantine state was the richest, the most powerful, and the most civilized in Europe and the Middle East at that time. ... It is *paradoxical,* however, that a lit- erate society [Byzantium.—*Auth.*], heir to Greek and Roman learning, should have left so few traces of an interest in mapping" ([1177], p. 258).

As we have already said, it is believed that the *only* Byzantine geographic map that has come down to our time is the mosaic on the floor of the Christian church in Madaba. Drawings by Cosmas Indicopleustes are very conditional, primitive, and lacking the details (see CHRON3, Chapter 11:6.3, for a detailed discussion). So let us turn to the map of Madaba. It was discovered in 1884 and attributed to the VI century A.D. ([916], p. 145).

A single glance at this only Byzantine geographic

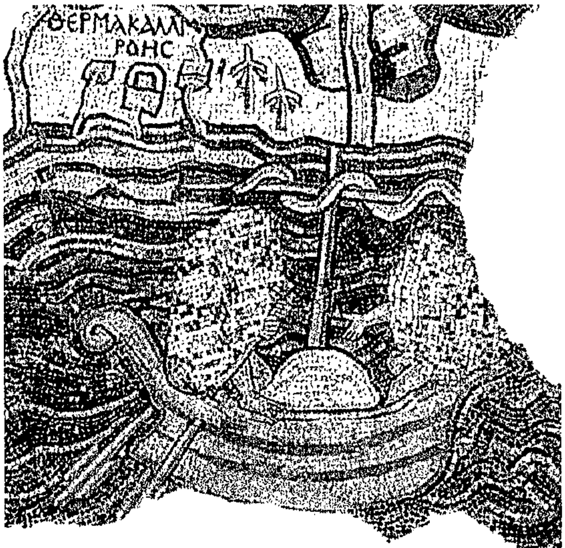


Fig.7.50. Fragment of the map of Madaba depicting a ship with two people sailing on the sea. The figures were obviously knocked down, and then a new mosaic was put in their place. There were two strange spots. We are assured that those were Adam and Eve ([916], p. 145). But Adam and Eve did not seem to have sailed on the sea. More likely, the Noah's Ark was depicted, however, with some figures or details that "became incorrect" after the creation of the Scaligerian history. Shot down and transferred. Taken from [1083], p.44.

map that has come down to us is enough to notice very curious things on it. A general view of the few surviving remains of this mosaic map of the Holy Land is shown in fig. 7.44.

The authors of [1177] reproduced only one enlarged fragment of the map, namely, with the plan of the city of Jerusalem (q.v. in fig. 7.45), which, by the way, is named on the map like this: “ΗΑΓΙΑΠΟΛΙCΙΕΡΟϒCΑ...] ΚΑ Ρ”—“The Holy City of Jerusa[...], Cairo.” The word Cairo is written as “ΚΑ Ρ.” All names are written in Greek here.

On the map of Madaba, amazing things (from the point of view of Scaligerian history) are found. Right in the center, we see the word “ΟΡΔΑ” (q.v. in fig. 7.46 and 7.47). It is written in Greek, but since these Greek letters coincide with the Russian ones, there is no doubt that the map’s authors meant “the Horde” here. Thus, we find that the Horde was located in the Holy Land, and the city of Jerusalem was located either next to the Horde or simply on the territory of the Horde. Our reconstruction perfectly explains this fact.

Just below Jerusalem on the map of Madaba, we see the curious name *Rosdan,* written in Greek (“ΡΟCΔΑΝ”; q.v. in fig. 7.48 and 7.49). And again, these Greek letters are identical to Russian ones. The Greek letter C reads “S,” as the Russian C (see, for example, the name of the city Nikopolis = NIKOPOLIC above. Thus, the Greek name *Rosdan* is identical to the Russian word *Rosdan,* which is the slightly distorted *Ros-Don* - Russian Don. The question is, how do modern historians comment on this name? We are told that the Tribe of Dan was meant here ([916], p. 145). Therefore, according to the map of Madaba, the biblical Tribe of Dan was previously called *Rosdan,* the Russian Don (q.v. in fig. 7.49). It perfectly agrees with our results.

Above Jerusalem, on the map of Madaba, are shown, as we are told, “Adam and Eve with a serpent” ([916], p. 145; q.v. in fig. 7,50). However, the mosaic depicts a ship with oars sailing on the sea, and two figures seem to be sitting in it, but instead of the upper parts of their bodies we only see two strange spots. Commentators assure us that “the mosaic is abstract, in accordance with the custom of the time not to draw human figures and faces” ([916], p. 145). Most likely, however, the faces and figures initially were there. Then, for some reason, the mosaic was broken and rearranged. Maybe the Ark of Noah was first depicted there. Probably, the Scaligerian editors did not like something.

By the way, Jerusalem is depicted on the map of Madaba practically on the shore of the sea (q.v. in fig. 7.48). As it should be, according to our results, identifying the gospel Jerusalem with Czar-Grad on the Bosphorus. Part of the Madaba mosaic is chipped here, perhaps not by accident. It is possible that the maritime position of the gospel Jerusalem was shown quite frankly here. Was that the reason why they broke it?

Many more interesting things were on the map of Madaba, but they did not fit into the Scaligerian version of history. By the way, was it not because many Byzantine maps depicted Russia-Horde and Ottomania-Atamania of the XIV-XV century that almost all of them “perished”? In the XVII-XVIII century, all such maps were presumably destroyed. The mosaic of Madaba is also almost completely broken, which is clearly seen in fig. 7.44.

CHAPTER 8

Miscellaneous

1.

THE WORKS OF "THE EARLY MEDIAEVAL" AUTHOR COSMAS INDICOPLEUSTES "SURFACED FROM THE DARK AGES" IN THE WEST ONLY IN THE XVIII CENTURY, AND IN RUSSIA NOT BEFORE THE XV CENTURY

The Scaligerian history assures us that the famous Byzantine "early mediaeval" scholar, merchant, and traveler Cosmas Indicopleustes lived in the VI century A.D. ([398], p. 7). His work is considered an essential milestone in mediaeval science and culture. However, when we try to trace back the history of the appearance of this work, we find that it was the beginning of the XVIII century. Then darkness begins. Readers of our books on chronology drew our attention to the following circumstance.

Here is what Umberto Eco reports: *"The fact is that... the text of Cosmas, written in Greek and therefore in a language the Christian Middle Ages had forgotten, was revealed to the Western world only in 1706, in Montfaucon* NOVA COLLECTIO PATRUM ET SCRIPTORUM GRAECORUM. *No mediaeval author knew Cosmas, and his text was considered an authority of the 'Dark Ages' only after its English publication in 1897!"* ([1466], p. 415).

This fact is well explained by the new chronology, according to which Cosmas Indicopleustes most likely lived in the era of the XIV-XVI centuries. He was artificially moved about a thousand years into the past, allegedly to the VI century A.D., with the Scaligerian chronological shift.

In this regard, it is worth paying attention to another exceptional circumstance. Historians report:

" 'The book called Cosmas Indicopleustes, which opens the collection stored in the State Historical Museum, is the oldest manuscript of what is believed to be the translation carried out in Russia at the end of the XII—beginning of the XIII century [supposedly.—*Auth.*] of the *Christian Topography—a* natural geographic work of the first half of the VI century [supposedly.—*Auth.*] authored by someone known as the Byzantine merchant and traveler Cosmas In- dicopleustes. ...

"The collection containing Cosmas Indicopleustes' manuscript entered the State Historical Museum of the city of Moscow as part of the collection of Aleksey Uvarov. This collection was donated to the State Historical Museum in 1917....

"Aleksey Uvarov, in his turn, got this collection in 1853, with the acquisition of the library of Ivan Czarsky" ([398], p. 7).

It is believed that this manuscript of Cosmas Indicopleustes was created in 1494, or 1495, or 1496 ([398], p. 9), in Yaroslavl ([398], p. 10).

Thus, even though the document is written in old Slavonic, it is possible to confidently trace back the manuscript of Cosmas Indicopleustes only to the XIX century, and only presumably and conditionally to the XV century.

2.
WHO WERE THE CHRISTIAN STYLITES, OR PILLAR DWELLERS, OR PILLAR-SAINTS?

The custom of pillar dwelling is well known in the history of Christianity, albeit it is rather unclear within the framework of Scaligerian version. It is believed that the pillar dwellers (or stylites, or pillar-saints) spent most of their lives "on pillars." We are usually told that the pillars were ordinary wooden pillars, stuck vertically deep into the ground, or tall towers, or natural rocks. The Church-Historical Theological Dictionary reports: "STYLITE ascetics lived on pillars, towers, or rocks. *There were especially many of them in Syria"* ([947], p. 246).

Today we are incited to understand the custom of pillar dwelling literally, that is, to believe that wildly enthusiastic ascetics climbed to the top of posts, towers, pillars, and rocks, and stayed there for a very long time. It seems rather strange. Especially against the background of the Church-Historical Dictionary statement that there were "many of them in Syria."

Let us see if there is a more comprehensible explanation to this. Most likely, Christian stylites, like modern Muslim muezzins, were associated with the ancient church custom of loudly proclaiming prayers from the top of a Christian bell tower or a Muslim minaret. That is, a pillar is a tall bell tower or a minaret. A spiral staircase led to its top. At the top was a platform, or special balcony, whence a priest proclaimed a prayer.

According to the new chronology, until the epoch of the XV-XVI century, Christianity remained the single unified religion of the "Mongol" = Great Empire. It split into Orthodoxy, Catholicism, and Islam in the XVI- XVII century. Modern Christian bell towers near churches, and Muslim minarets near mosques, have the same common origin. They began to be considered as essentially different elements of the architectural styles of Christianity and Islam only in the XVII- XVIII century.

The statement of the Church-Historical Dictionary that "there were especially many of them [stylites] in Syria" ([947], p. 246) becomes clear. Let us think about it. Scaligerian history tries to convince us of the authenticity of the following picture. Syria was allegedly covered with tall pillars, rocks, and towers, on the tops of which ascetic pillar dwellers were sitting. Apparently, they did not communicate with the rest of believers in any way.

No, we think that the picture was different. More natural and comprehensible. "Ancient" Syria, identified in the new chronology with Russia-Horde of the XIV-XVI centuries, was covered with many tall bell towers or minarets. From the tops of them priests proclaimed Christian prayers.

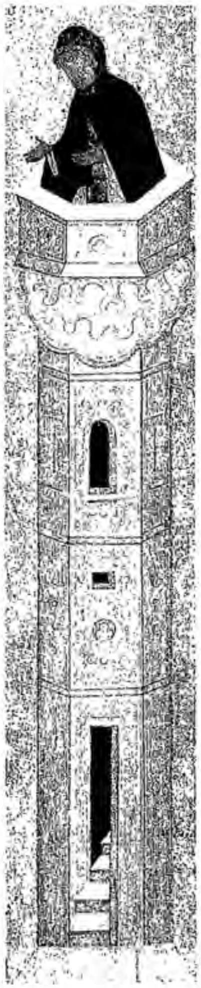


Fig. 8.1. An old Russian icon "Stolpniki" ("Stylites"). Taken from [114], p. 186.

Figure 8.1 shows an old Russian icon called "Stolpniki" ("Stylites"). The pillar is clearly seen here as a minaret-like tower, from the top of which a monk reads a prayer. This custom is still preserved among modern Muslims. We are talking about the muezzins on the minarets. They recite prayers in a loud voice. And in Christianity of the XVIII-XIX century, this ancient Christian custom was probably forgotten after the split of the original cult into several independent religions. Today, only the voice of the bells blares from the top of the bell towers. By the way, earlier in Russia the bells were most often installed not on the towers, but on lower platforms or belfry walls ([412]). And the pillars, which we today steadily identify with bell towers, could be used mainly as minarets (q.v. in fig. 8.1 and 8.2).

Now it becomes clear what was the purpose of the famous "ancient" columns, for example, in Italian Rome. Figure 8.3 shows the famous "ancient" Trajan's Column, allegedly dated to 113 A.D. ([138], p. 33). It is believed to be erected to honor the Emperor's victory over the Dacians. "The surface of the column, which is 38 meters high, is covered with reliefs arranged in a spiral ribbon about 200 meters long.... The statue of St. Peter that crowns the column was placed there in the XVII century by Pope Sixtus V instead of the statue of Trajan, lost in the Middle Ages" ([138], p. 33).

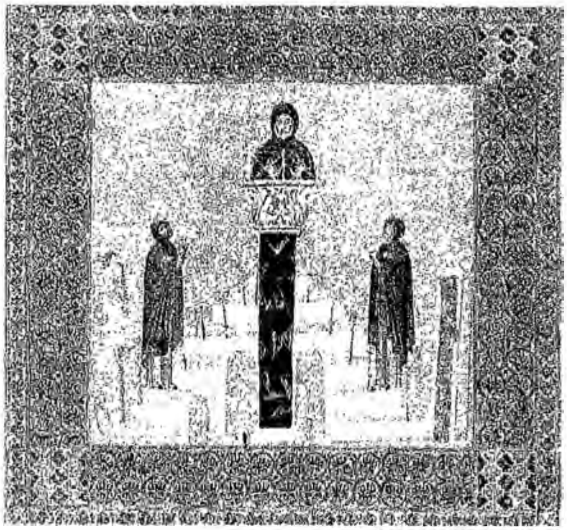


Fig. 8.2. Byzantine pillar. Pillar where the stylites dwelled very similar to minarets. The stairs behind the pillar give the impression that on the old original of this clearly edited image the pillar-minaret stood in front of a temple with semicircular gate opening. Taken from [328], p. 120.

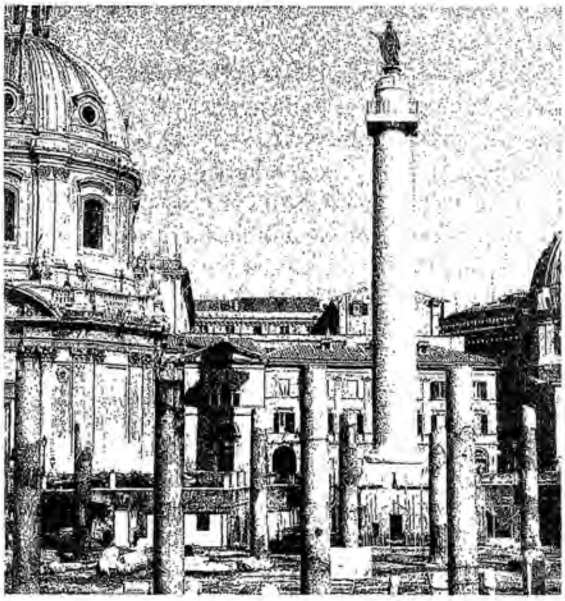


Fig. 8.3. The "ancient" Trajan's Column, dated to 113 A.D. It is believed that it was erected to honor the Emperor's victory over the Dacians. The column is hollow, with a built-in spiral staircase leading to a fenced balcony at the top. Most likely, the pillar was built in the XV-XVII centuries as a minaret-bell tower, from the top of which priests proclaimed Christian prayers. Taken from [726], p. 30.

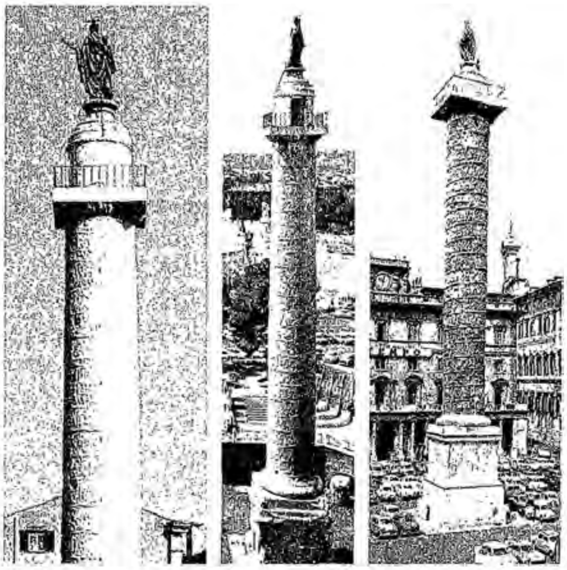


Fig. 8.4,8.5,8.6. LEFT: At the top of the Trajan's Column, allegedly of the XVII century, a statue of the St. Peter is placed. Quite natural for a Christian pillar-minaret, from the height of which Christian prayers sounded loudly. Taken from [726], p. 30. CENTER: This photo of the Trajan's Column clearly shows the door leading from the internal spiral staircase to the prayer balcony. Taken from [1242], p. 54. RIGHT: The "ancient" column-pillar of Marcus Aurelius, dated today to 176 A.D. It is hollow inside, a spiral staircase leads to the fenced balcony at the top. Above is a statue of a Christian saint. Most likely, the column was built in the XV-XVII centuries as a pillar-minaret for the proclamation of Christian prayers. Taken from [1242], p. 55.

At the top of the "column," we see a balcony fenced with bars (q.v. in fig. 8.4). It turns out that "the 30-meter column is *hollow* and has a staircase inside, which leads to the lantern at the top" ([726], p. 30). In this case, the column most likely was a minaret, from the top of which a monk proclaimed prayers. Figure 8.5 shows another view of the Trajan's Column, where we can clearly see the door leading from the inner spiral staircase to the balcony ([1242], p. 54). The monks climbed the stairs several times a day. The caretakers of the lantern did the same at least twice a day. Over time, the minaret's main religious function was forgotten, and later only "the lantern" was spoken of. By the way, the role of the statue of St. Peter in the minaret column is now becoming absolutely clear. Most likely, the statue of the Christian apostle was there from the very beginning, when the pillar was erected. The prayers that sounded from the top were Christian. Moreover, the pillar was probably built in the XV-XVII centuries.

Figure 8.6 shows a similar "ancient" column of Marcus Aurelius, dated today to 176 A.D. ([1242], p. 54). It is clear that it is built on the same principle as the Trajan's Column. It is also a pillar minaret, erected to proclaim Christian prayers from the top. At the top, we again see a balcony surrounded by bars. The column is hollow; a spiral staircase inside it leads to the top of the pillar. At the top is a statue of a Christian saint.

According to the new chronology, all such structures in Italian Rome and Western Europe were generally erected no earlier than the XIII-XIV century as Christian pillars, minarets, and bell towers.

3.

CAREFULLY KNOCKED DOWN AND CLEANED UP INSCRIPTION ON THE MEDIAEVAL TOMB OF GOTTFRIED IN THE COLOGNE CATHEDRAL

In 1998, T. N. Fomenko and A.T. Fomenko drew attention to an interesting monument in the Cologne Cathedral in Germany. In the right half of the cathedral, if you look from the main entrance, not far from the sarcophagus of the Three Magi, there is a sizable massive stone sarcophagus of the XIV century, attributed to Gottfried (q.v. in fig. 8.7). A modern metal plate embedded in the stone floor in front of the sarcophagus reports that there lies "Gottfried IV, Count of Arnsberg, † February 21, 1371. Benefactor of the cities of Arnsberg and Neheim." Here is the German text of the inscription: "GOTTFRIED IV, Graf von ARNSBERG. † 21 Februar 1371. Wohltäter der Städte Arnsberg und Neheim."

The three-dimensional stone figure of a lying warrior-knight is carved on the lid (q.v. in fig. 8.8 and 8.9). On the head is a simple round helmet without decorations. The neck is tightly covered with chain mail. The whole body is in armor. By the way, a warrior's weapons and general appearance are indistinguishable from mediaeval images, for example, of Russian warriors with heavy weapons.

A heavy stone rectangular lid closes the sarcophagus. Along its edge is a wide stone strip facing the viewer (q.v. in fig. 8.10). It would be logical to expect some inscription. Moreover, all other stone sarcophagi exhibited in the same Cologne Cathedral have the same stone strips, and the names and full titles of the buried are written on them.

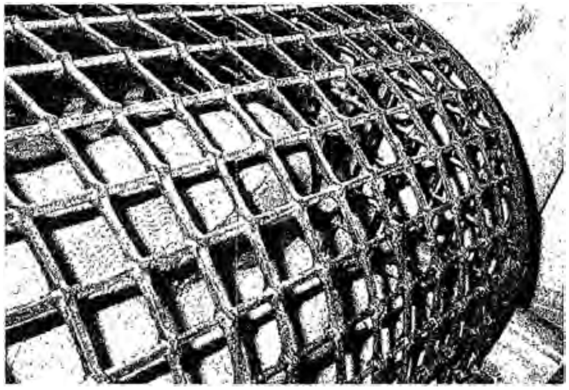


Fig. 8.7. Sarcophagus of Gottfried in the Cologne Cathedral. Photo was taken by T. N. Fomenko in 1998.

Surprisingly, there is nothing of the kind on the sarcophagus of Gottfried. At first glance, all four stone strips bordering the lid are absolutely clean. No inscriptions at all (q.v. in fig. 8.10). The same for the other parts of the sarcophagus—its vertical side, front and back ends, or the stone figure itself. In brief, not a single word on Gottfried's sarcophagus today! Very strange. A famous person is buried here, and no one bothered to even indicate the name of this person? After all, other sarcophagi in the Cologne Cathedral have names on them. Why did they make such a disdainful exception for Gottfried?

We have found this question interesting and began

Fig. 8.8. View of the lid of Gottfried's sarcophagus through the metal grille covering it today. Photo taken in 1998.

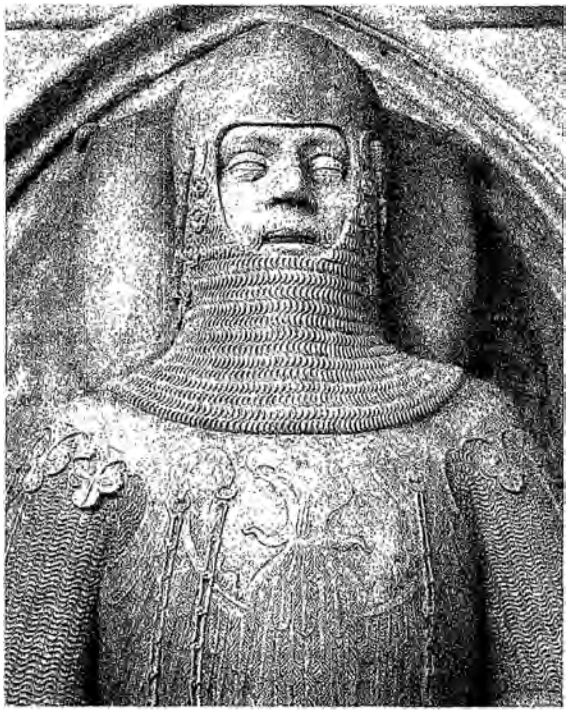


Fig. 8.9. Lid of Gottfried's sarcophagus in the Cologne Cathedral. The metal grille has been removed. Taken from [1017], photo 58.

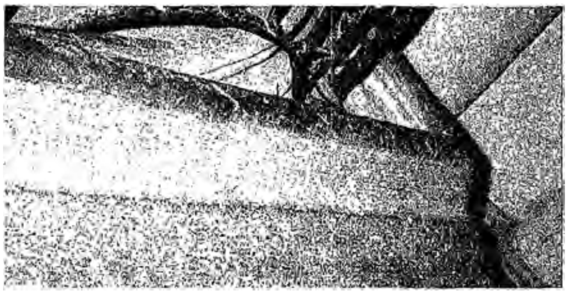


Fig. 8.10. The edge of the stone lid covering Gottfried's sarcophagus in the Cologne Cathedral. Photo was taken by T. N. Fomenko in 1998.

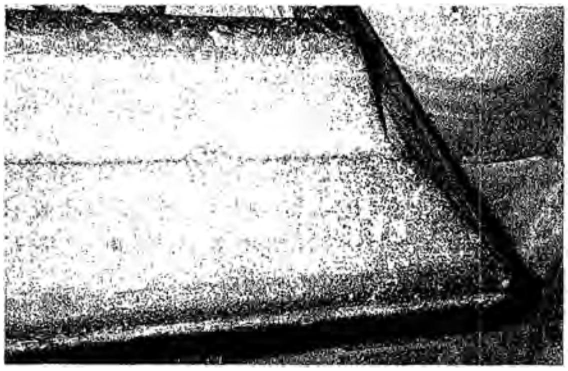


Fig. 8.11. Surviving traces of an inscription on the right long edge of the lid of Gottfried's sarcophagus in the Cologne Cathedral. Photo taken in 1998.

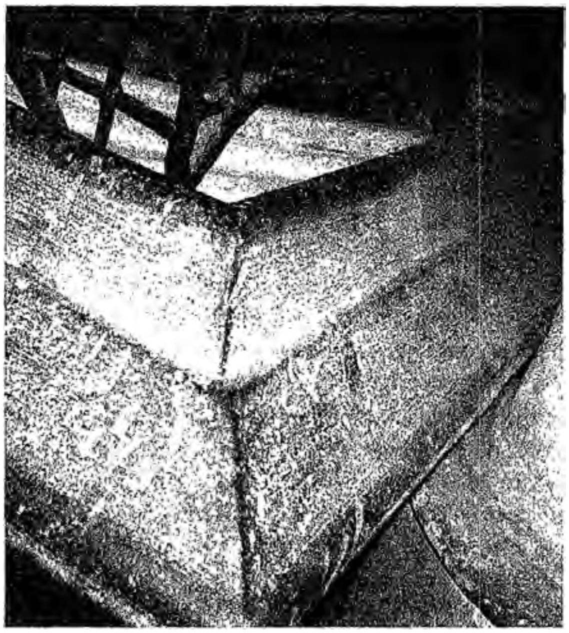


Fig. 8.12. Surviving traces of an inscription on the upper edge of the lid of Gottfried's sarcophagus in the Cologne Cathedral. Photo taken in 1998.

to carefully examine the sarcophagus. Soon we have discovered a curious fact. It turned out that *there* WERE *some inscriptions on the stone strips of the sarcophagus before.* We were initially able to detect faint remnants of letters on the upper right long part of the lid, to the right of the warrior's head. Looking closely, you can see traces of a stone inscription carved in the lid (q.v. in fig. 8.11). Letters, resembling Arabic, were cut in stone. They were large and quite wide. Once the inscription was clearly visible from a distance. Continuing the search, after some time, we came across faint traces of an inscription on the upper edge of the lid, that is, on its shorter side, which goes above the head of the lying figure (q.v. in fig. 8.12). But we could not distinguish the letters because the inscription was knocked down and evenly erased. Someone has worked hard on it.

Another exciting circumstance came to light. The inscription was not just carved into the stone monolith of the lid but was probably *filled with gold.* On the right long stone ribbon to the right of the warriors' head, tiny individual pieces of gleaming specks of metal, resembling gold, are still visible.

We cannot say with certainty that this was gold. The final answer is relatively easy to obtain by making a laboratory analysis of the metal residues in the depths of the surviving letters.

Thus, the text on the Cologne sarcophagus of Gottfried was not just an ordinary inscription carved in a stone lid. There could be an inscription lined with gold. Probably, an outstanding ruler was buried in the sarcophagus. In any case, we did not see other ancient sarcophagi with golden inscription in the Cologne Cathedral.

One may tell us: here is an explanation why the inscription was brought down. Greedy hunters for gold or rude invader soldiers barbarously stripped the gold off the letters and erased the traces of their misdeed.

We will answer this as follows. Of course, gold has always been hunted. Of course, the gold coating of the letters could be scraped off. But it is still challenging to explain by pure robbery the fact that we have discovered. Why would someone so carefully smooth out and knock down a stone inscription along the entire length of the lid? It is not clear why the robbers or soldiers, after tearing off the gold, spent a lot of time and effort to wholly and evenly knock down the entire inscription.

The sarcophagus and the stone figure on its lid are well preserved. The ruler's figure is not broken; nothing was beaten off from it, although many fragile protruding details are carved there. Today, at least since 1996, the lid is topped with a heavy protective metal grate (q.v. in fig. 8.7 and 8.8). From the excellent state of preservation of the figure, it is clear that the sarcophagus was handled very carefully and with great respect throughout the past few hundred years. For some reason, only the inscription was erased. Everything else was perfectly preserved.

No, it was not a robbery of gold. There is clearly something else. Someone carefully knocked down the inscription along the entire length of the lid, not out of greed but for some other reason, like the destruction of the text. "Restorers" were in no hurry. This operation took a long time. Almost along the entire wide edge of the lid, and especially on its left long side, someone smoothed the stone to such an extent that it became even lighter than the rest of the top. The left side was smoothed out especially carefully. Why? Maybe there was some particularly dangerous part of the inscription? It is clearly seen that on the entire left side, after knocking down the text, they additionally worked with some wide abrasive stone, carefully polishing the place where the inscription was. Therefore, on the left, no traces of letters and gold were left at all. They survived only on the right. And yes, they are very weak. A more careless executor of the order was working on the right side. He did a good job, but some text traces survived near the warrior's head.

In guidebooks, books, and albums dedicated to the Cologne Cathedral, Gottfried's tomb is usually mentioned as one of its main attractions. Photos of the sarcophagus are shown. But not a single word is said about the remnants of the inscriptions along the right edge of its lid.

The question is, what was written there? Didn't the scientists of the Cologne Museum notice the traces of the inscriptions? And if they did, where does their delicate restraint come from?

The name *Gottfried* could once mean GOTT + FRID, or GOTT + TRIT, since T and F look very similar. But in this case, *Gottfried* is not a name in the usual sense but a generalized nickname-something like *Gott-Tatar,* or *Gott-Horde* (see CHRON5 for more details). So, the real *name* of the person buried in the Cologne sarcophagus has been lost forever. After the destruc- tion of the inscription, only a vague trace remained in the people's memory that the ruler was a *Goth-Tatar.* Under such a generalized name he entered the Scal- igerian history. It must be assumed that his full name was once written on the lid of the sarcophagus in plain text. But today it is no longer readable.

Notably, in the explanatory caption, Gottfried is called *Benefactor* (Wohltäter). As part of our reconstruction, the idea arises that this word may have come from *Vol-Tatar,* that is, *White Tatar,* or *Volga-Tatar,* or *Bulgar-Tatar,* or *Babylon Tatar.*

In CHRON6, Chapter 9:7, in the chapter on the

Cathars, we cited many facts in favor of the idea that *Baal, Babylon, Bel, Volkh* are slight modifications of the original name *"Byelaya"* (White) or *Volga* Horde. Hence the names *Bulgar,* or *Volgar,* as well as *Babylon,* the adjective *"veliky"* (great). Today, the letter H in the German word *Wohl* is not pronounced. But if you pronounce it, as it probably was before, you get *Vokhl,* or *Volkh,* i.e., simply *Volga,* or *Volkhv ("Magus," or "the Great").* It is not without reason that Gottfried lies in the tomb of the *Magi.*

It also shows that once on the territory of mediaeval Germany, the *Volkh-Tatars* were treated with great respect, since even today this word, *Wohltäter,* is translated as *Beneficial.* And the German word *Wohl* itself, which probably comes from *Baal, Volkh, White, Great,* is translated today as "healthy," "fair," "well-doing," and "good" Until now, when making a welcome toast at the table in Germany, they say, "Auf Ihr Wohl," which means *"For your health."*

So, who, when, and why knocked down the inscription on Gottfried's sarcophagus? Something was written there that did not suit the authors of Scaligerian history and their followers in the XVII-XVIII century. From everything we know now about the mediaeval history of Europe, we can assume that there could be some imperial "Mongol" golden inscription telling something about a certain Goth-Tatar (?) and written, perhaps, in Russian or Arabic script. It is clear that in the XVII-XVIII century all such inscriptions throughout Europe, and even in Russia, were destroyed with particular care.

Most likely, we will never know what was written on the Cologne sarcophagus of the "Benefactor Gottfried," probably *Volkh* (Volga, or Great) *Tatar, Goth Tatar, Goth-Horde.*

It is one thing when historical objects are destroyed due to wars (as sad as it is, you have to deal with it), and it is an entirely different matter when, in the silence of a temple, some "experts" slowly destroy a rare inscription on a stone, which they did not like for one reason or another.

We believe such targeted "restorations" leading to the irreversible destruction of ancient historical objects and documents should be qualified as a crime against science and society. No one should deprive us of the right to know the true history, even if it does not suit someone.

4.

THE SMALL GERMAN CITY OF TRIER AND THE "GREAT CITY OF TRÉVES" OF THE OLD CHRONICLES

In Germany, on the banks of the Moselle River, there is a famous city of Trier. It is rather small but has a very long history. Today it is called *Trier,* but earlier it was called *Tréves, Treuorum, Augusta Treverorum* ([1341], p. 4). In Scaligerian history, it is believed that the city of *Tréves is much older than Rome.* It is believed that Treves was founded by the *Assyrians* in monstrous antiquity, approximately "1300 years before the founding of Rome" ([1393], p. 3). That is, allegedly around 2050 B.C. It is believed that the founder of the city, Trebeta, was an *Assyrian,* the son of the Assyrian queen Semiramis ([1393], p. 3). He fled from Assyria with his companions, fearing persecution in his homeland. "Crossing the river Moselle 1300 years before the founding of Rome, he founded the city of Tréves" ([1341], p. 4).

In CHRON6, we have substantiated the identification of biblical Assyria with mediaeval Russia-Horde of the XIII-XVI centuries. In the same place, we showed that the army of Moses, who left biblical Egypt to conquer the promised land, was the Russian-Horde army that went in the XIV-XV century from Russia-Horde to the west and south. In particular, to Western Europe, the Mediterranean, and Asia. In the above-mentioned German legend that describes the flight of the Assyrian prince Trebeta we recognize the already familiar to us Old Testament motif of the "flight" of Moses from Egypt.

Thus, here we are most likely talking about the events of the XIV-XV century A.D., when the Assyrian, i.e., Russian-Horde troops led by Moses crossed one of the German rivers in their movement to the Atlantic and founded a fortified settlement there. By the way, the very name of the river, *Moselle,* probably comes from the name *Moses.*

So, according to the new chronology, the city of Tréves is about 3300 years younger than in the Scaligerian version of history.

It is further believed that in "antiquity," the city of Treves, later Trier, became the residence of several (at least six) Roman emperors ([1341], p. 7). Tréves allegedly was, in particular, the residence of the Emperors Postumus, Tetricus, Constantius Chlorus, and Constantine I. According to historians, under Emperor Diocletian (284-305), Tréves became the administrative center of four governor regions of the Roman Empire. ... It was, therefore, equal to *Rome, Alexandria, and Byzantium,* as one of the largest cities of the Empire. Six rulers of the western part of the Empire, one after another, had their residence in Tréves" ([1341], p. 7). Moreover, the Scaligerian historians report that "probably it was in Tréves that the Emperor [Constantine I.—*Auth.*] started his consistent conversion to Christianity" ([1341], p. 8).

So, today we are told that the small German city of Tréves was the most important center of the "ancient" Roman Empire. Comparable to Alexandria, Rome, and Constantinople. However, a closer acquaintance with the history of Trier casts doubt on this. The survived remains of mediaeval buildings there do not really correspond to the grandeur of the "city of Tréves," which blares from the pages of old chronicles. Here is a complete list of the main historical monuments that have survived to this day in Tréves (Trier) ([1341], [1393]).

- The ruins of an amphitheater.
- The ruins considered to be the remains of imperial baths.
- Porta Nigra—the remains of the city gates and parts of the massive fortress wall around them.
- The so-called Basilica of Constantine—a large rectangular building, presumably the former throne room of the Roman Emperor Constantine ([1393], p. 22). However, some of modern historians frankly admit that this is just an assumption ([1393], p. 22). Moreover, the building was repaired and rebuilt many times and was finally "restored in its original form" only in the XIX—beginning of the XX century ([1341], pp. 34-35). So, the building acquired its present form only at the beginning of the XX century. One can only guess how it looked and what it served for before the XVII-XVIII century.
- A large cathedral (Dome), which began to be built allegedly in the IV century A.D., but then was repeatedly destroyed. It is likely a relatively late construction. The cathedral had reportedly been rebuilt several times until the beginning of the XVIII century ([1341], pp. 34-35).

Upon direct acquaintance with the listed "ancient remains" (we have visited Trier in 1998), one gets the impression that all of them are, so to speak, quite ordinary in nature. Similar monuments can be seen today in many Western European cities, not only in Germany. Moreover, there are many more impressive "ancient ruins." And in more significant numbers. It can be said that the "antique traces" shown today in Trier do not stand out in any way. In terms of their level, they can correspond to the residence of one of the governors of the "Mongol" Empire in Germany. But in order to identify the famous annalistic Tréves, the metropolitan rival of Alexandria, Rome, and Constantinople, with a small mediaeval fortified city that today is called Trier much more serious grounds are needed.

Some modern historians agree that there is a problem here. To explain the evident discrepancy between the annalistic great ancient history of Tréve's = Trier and the relatively modest "antique" remnants demonstrated to us today, commentators persistently emphasize the repeated destruction of the city. They say, for example, that in the alleged IX century A.D., "the Normans attacked the city and left no stone unturned in it. It took Tréves more than half a century to recover from this devastating blow" ([1341], p. 11). This, they say, is the explanation for the fact that little has survived here.

Of course, mediaeval cities were often attacked. However, it seems to us that here we are faced with yet another manifestation of the curious effect of the transfer and assignment of great "ancient" names to completely different cities. This effect is characteristic of Scaligerian history and Scaligerian geography. Let us formulate our idea in more detail.

- The German Tréves = Trier was probably the regional center of one of the governors of the "Mongol" = Great Empire. A small fortified city was built in the XIV-XV century as a conveniently located stronghold after the conquest of Germany by the Assyrian, that is, Russian-Horde troops of the biblical Moses. However, Tréves = Trier has never been principal residence of the Czars-Khans of the Empire. Even more so, it has never been a capital comparable in its significance to Alexandria and the New Rome = Constantinople.
- Please note that the name of the city, *Tréves,* is just a slight modification of the name of the Russian city of *Tver.* In CHRON4, Chapter 14:20, we have cited numerous facts indicating that in the Middle Ages, the city of Tver, or Tiberias, was called Czar-Grad, Constantinople, that is, New Rome. There resided the rulers

of the Ottoman = Ataman Empire, which was part of the "Mongol" = Great Empire. There ruled Constan- tine the Great who allegedly leaned towards Christi- anity. We also recall that in some old books the name *Tver* is written as *Tfer,* that is, TFR or TTR, which is an abbreviation of TIR = *Czar,* the *Czar's City* = Czar- Grad, Constantinople. The TTR form could also mean *Tatar,* or *Turkish,* which is quite in line with the mat- ter of fact. And the modern name of the German city of *Trier* practically coincides with the name TIR, that is, *Czar, Czar-Grad.*

Thus, according to our reconstruction, the shadow of the great Ottoman = Ataman capital *Tver,* Czar-Grad, fell on the small German viceroyalty center on the Moselle (Moses?) River. The effect of transferring the great name Tver to other cities, sometimes quite far from Czar-Grad, is already well known to us in the example of a northern Russian city, which was also given the significant name Tver. And on which the annalistic evidence of the great Tver was also transferred for no reason whatsoever (q.v. in CHRON4, Chapter 14:20).

Recall that the name *Tver* is present in the state emblem of the "Mongol" = Great Empire of the XVI century. What does it mean there? According to our reconstruction, ancient Tver is Constantinople, Czar-Grad on the Bosphorus. Tver is Tiberias.

When the Romanovian historians began to write a "new" history of Russia, they dragged the name *Tver* from the Bosphorus to Northern Russia. After that, the name Tver in the Russian-Horde coat of arms of the XVI century ceased to hurt the ears of the Romanovian historians and their Western European colleagues. Recall that in modern Russian Tver, there are no remnants of old fortifications, no Kremlin or princely chambers, and no buildings older than the XVII century.

Most likely, something similar happened to the small German city that today bears the name of Trier

In conclusion, let us note that the traces of similar transfer great names (on paper) are visible in the history of Italian Rome. The river on which this city stands is called Tiber. According to our results, Italian Rome was founded as a capital relatively late, in the XIV century. If had received "by transfer" the history of the New Rome on the Bosphorus, i.e., Czar-Grad, i.e., Tiberias. The trace of the name Tiberias we see today in the name of the Italian river Tiber.

5.

THE RELICS OF THE EVANGELIST MATTHEW WERE "DISCOVERED" IN THE XII CENTURY. WHY WERE THEY FOUND EXACTLY IN THE GERMAN CITY OF TRIER?

According to the new chronology, Jesus Christ lived in the XII century His crucifixion occurred in 1185. Consequently, the Gospels were written no earlier than the end of the XII—beginning of the XIII century. Therefore, the evangelists Mark, Matthew, Luke, and John, probably lived in the XII-XIII century. The question is, when, according to the Scaligerian history, were the relics of the evangelist Matthew discovered? In 1127, that was, in the XII century ([1341], p. 15). This fact agrees well with our results.

Of course, the Scaligerian history tries to convince us that the relics of Matthew stayed somewhere in obscurity for more than a thousand years. In our opinion, that was not the case. In the XII century, they were just "rediscovered" ([1341], p. 15). The theory of "rediscovery" appeared later, when in the XVI-XVII century, they came up with an incorrect Scaligerian chronology. The life of the evangelist Matthew was artificially shifted from the XII-XIII century to the first century A.D. The resulting gap of a thousand years had to be explained somehow.

Quite similarly, the relics of another evangelist, St. Mark, were "rediscovered" approximately in the same era, namely, in 1094, in the Cathedral of St. Mark in Venice ([1265], p. 27). And the vague history of the preceding "wanderings" of the relics of St. Mark, allegedly from the first century A.D. to the XI century, is most likely the fantasies of later historians who tried to coordinate the dating of the relics of St. Mark to the XI century A.D. with the incorrect Scaligerian chronology, which pushed his life back a thousand years (q.v. in CHRONI, Chapter 7:6.6).

Today, the relics of St. Matthew are kept in the German city of Trier, in the St. Matthia's Abbey. At the basilica's altar is a stone case of 1786 containing an old sarcophagus with relics. At the top of the case is a marble statue of Matthew, dated to 1486. An ancient sarcophagus is visible through the lattice in the rear end wall of the case (q.v. in fig. 8.15). These data are reported by a modern guide to the St. Matthias' Abbey (q.v. in fig. 8.13, 8.14).

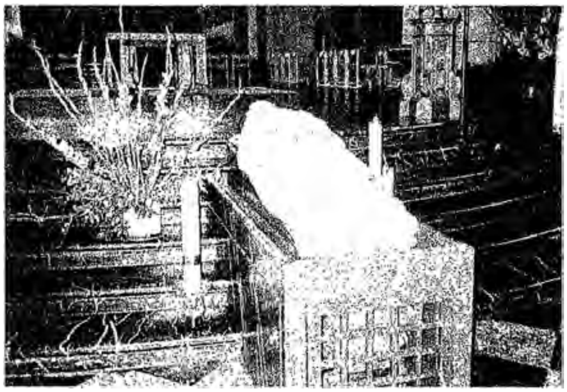


Fig. 8.13. General view of the sarcophagus of St. Matthew in the St. Matthias'Abbey in the German city of Trier. Photo was taken by A.T. Fomenko in 1998.

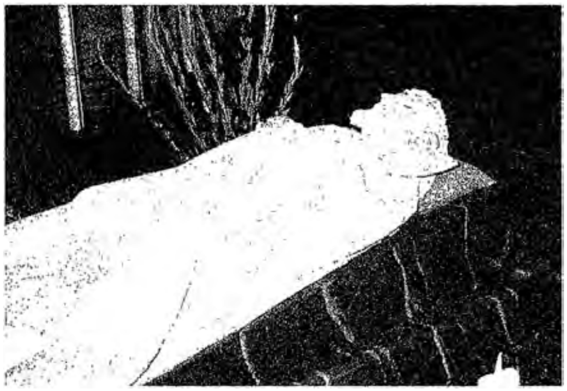


Fig. 8.14. Marble statue of the evangelist Matthew on his sarcophagus, allegedly made in 1486. Photo was taken by A.T. Fomenko in 1998.

A natural question arises. Why did the relics of the evangelist Matthew end up in German Trier? From the point of view of the new chronology, everything is clear. Probably, all such Christian shrines, in one way or another connected with Jesus Christ, were initially located in Czar-Grad = gospel Jerusalem. Because this is where Christ was crucified. But then, when the Scaligerian history was created, Czar-Grad was deprived of one of its most famous names—Jerusalem. In this regard, of course, it was necessary to clear Constantinople of the main Christian shrines. Which were presumably exceedingly many there. First of all, they ordered to forget that the Mount Beykoz on the outskirts of Istanbul is the famous gospel Golgotha.

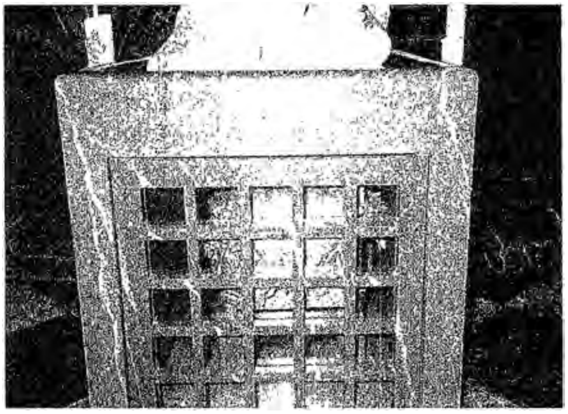


Fig. 8.15. Internal old sarcophagus with the relics of the evangelist Matthew. Photo taken in 1998.

Naturally, they also ordered to forget that the tomb of Yusha = Jesus at the top of the Mount Beykoz is the actual place of the crucifixion of Andronicus-Christ.

Probably, the relics of the evangelist Matthew, who followed Jesus in Czar-Grad, were initially kept in Czar-Grad, that is, in *Tver, Tiberias.* As we have explained in the previous section, the name *Tver* was also forc- ibly taken from Constantinople and partially trans- ferred to a provincial German town on the Moselle River. Today it is already challenging to find out the reasons why the German Trier-Treves was chosen as a phantom reflection of the true Czar-Grad, *Tiberias.* But it does not really matter to us. The next natural step was to exile to the German Tréves some other well-known shrines of Constantinople. The shrines had to “follow” the city name. That is what the relics of evangelist Matthew probably did.

In this case, some other Christian relics could have also been transferred to the German Tréves = Trier to cleanse Czar-Grad, the former Jerusalem, of them. That is what was done, for instance, to the so-called Tunic of Christ (q.v. in fig. 8.16 and 8.17), one of the nails with which Christ was nailed to the cross, and a fragment of the cross itself ([1341], p. 13; [1393], p. 26; q.v. in fig. 8.18). Today they are kept in the Trier Cathedral (Dom). By the way, the tunic is still in surprisingly good condition. For some reason, in the descriptions known to us not a word is said about the fabric it is made of. In the photos, the tunic glitters like silk. The silence may be explained by the fact that

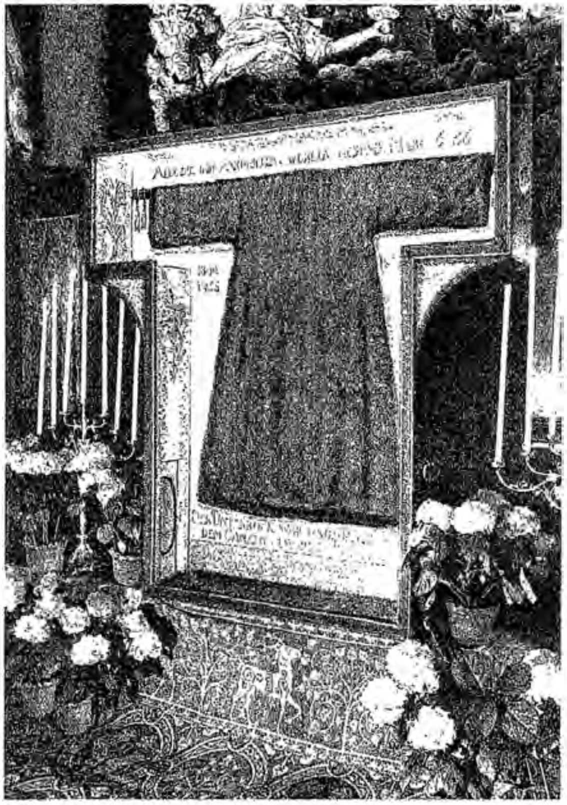


Fig. 8.16. The "Seamless Robe of Jesus," or the "Holy Tunic." Kept in the Cathedral (Dom) of Saint Peter in Trier, Germany. Taken from a modern postcard.

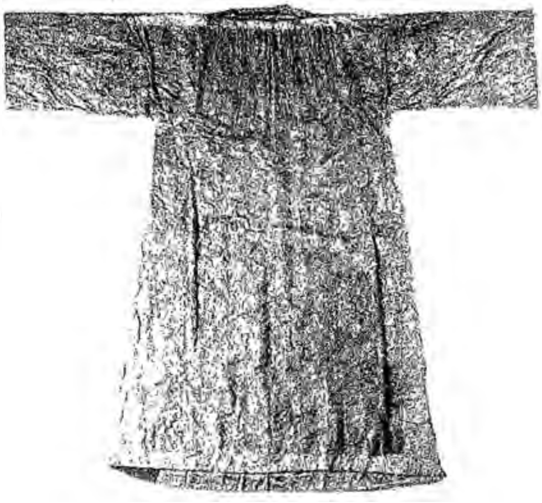


Fig. 8.17. Another view of the "Tunic of Jesus" in the Trier Cathedral. Taken from a modern postcard.

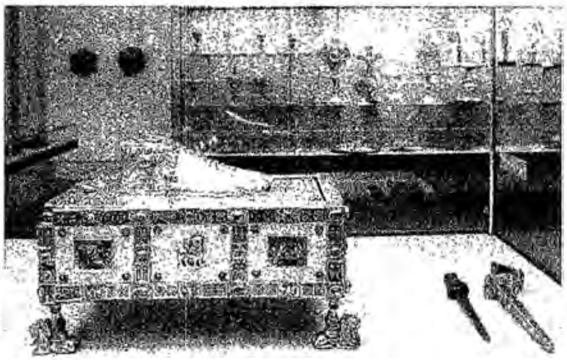


Fig. 8.18. A fragment of the cross on which Christ was crucified, as well as one of the nails with which Christ was nailed to the cross. The fragment of the cross is set in gold. The gold plating is given the shape of a human leg. Exposed in the Trier Cathedral, Germany. Taken from [1393], p. 26.

the properties of the fabric would betray its mediaeval origin. Which is, naturally, not at all what Scaligerite historians want, since that would disclose the forgery. After all, they are convinced that the tunic comes from the first century A.D. and was weaved in the distant hot Palestine. However, the mediaeval origin of the tunic does not contradict the fact that it belonged to Christ. Because, according to the new chronology, Jesus Christ lived in the XII century, and not in the distant Palestine, but in Europe.

Other Jerusalem relics, a.k.a. Constantinopolian relics, associated with Jesus Christ, were distributed among other cities of Western Europe—in Germany, France, Italy, etc. It was probably done in the XVI-XVII century. For example, the tunic of Virgin Mary was sent to the German Aachen, where it is still kept today in the Aachen Dom = the Khan's House. The relics of St. Mark the Evangelist were sent to Venice. And so on.

As a result, Istanbul was ultimately cleared of any recollection that Jesus Christ lived there for some time and was crucified there. Today you will not find in Istanbul a slightest official trace of the gospel events. The Scaligerian purge of history was carried out there especially carefully and with fanatical consistency. Even about the Mount Beykoz in Constantinople, that is, according to our results, the gospel Golgotha (q.v. in CHRON6, Chapter 13:1), the Scaligerite historians keep a deep silence. Although the sanctuary on its top still bears the name of Saint Jesus (Saint "Yusha" in local pronunciation). Scaligerite historians authoritatively and condescendingly explain today that this is "not at all the same Jesus."

6.
THE OLD T-SHAPED CHRISTIAN CROSS IS FEATURED IN MANY MEDIAEVAL PICTURES

We have already noted that some of the "ancient" Egyptian bas-reliefs feature the old T-shaped form of the Christian cross. Similar images have come down to us from Europe. In this section, we will present some examples.

- We see a T-shaped cross in an old illustration (q.v. in fig. 8.19), supposedly from 1500, to the book *Triumphs* by Petrarch ([1485], ill. 244). The caption to the miniature: "Depicted is the meeting of Alexander the Great [on the left.—*Auth.]* with the philosopher Callisthenes.. " ([1485], p. 200).
- The T-shaped cross is held in the hands of St. Helena (q.v. in fig.8.20 and 8.21). Fig. 8.21 also depicts a well-known event in the church history, when St. Helena finds the cross on which Jesus was crucified.
- The T-shaped cross is shown in the ancient crucifix image, kept today in the St. Lorenz church in Nuremberg (q.v. in fig. 8.22).
- We see a similar T-shaped cross in the painting by Allgäuisch, allegedly of 1480, exhibited today in the German National Museum in Nuremberg (q.v. in fig. 8.23).
- A T-shaped cross in an old painting from the German National Museum in Nuremberg (q.v. in fig. 8.24).
- Crucifixion on a T-shaped cross is depicted in a painting by Hans Pleydenwurff, allegedly of 1468-1475 (q.v. in fig. 8.25).
- Many T-shaped crosses can be seen in the engravings of Albrecht Diirer collected in the fundamental edition *The Complete Collection of All Woodcuts by Albrecht Diirer* ([1234]). Old T-shaped crosses are featured in the engravings 85,87 (q.v. in fig. 8.26), 88,89, 96,97,142,208,217,232,245,246,248,302, and 329.

As we have repeatedly noted, the ancient T-shaped cross was sometimes depicted as a forked cross, resembling the Greek letter gamma (y). See the table of crosses in CHRONI, Chapter 7:6.1. On old Russian tombstones, up to the XVI-XVII century, such forked

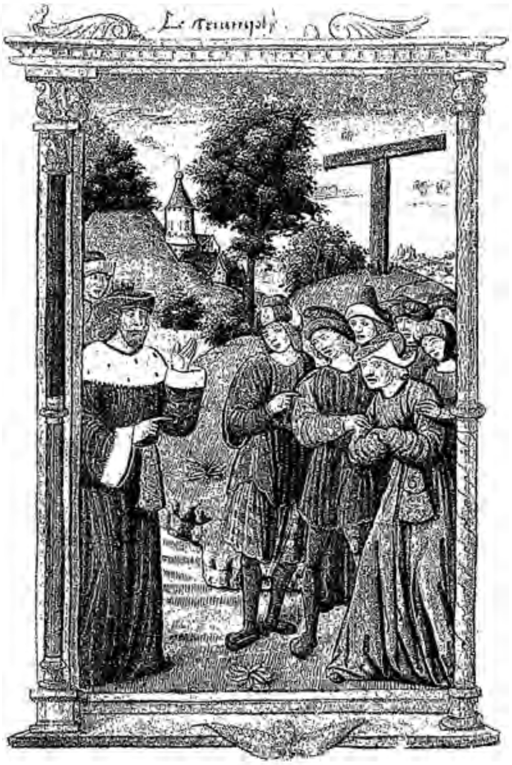


Fig. 8.19. A T-shaped cross on a miniature from the book *Triumphs* by Petrarch, allegedly 1500. Taken from [1485], ill. 244.

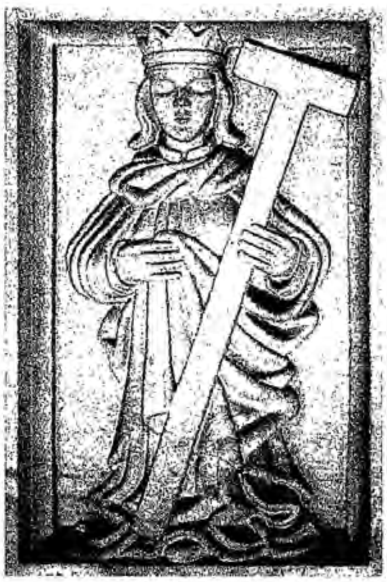


Fig. 8.20. Saint Helena with a T-shaped cross in her hands. Saint Lorenz church in Nuremberg. Taken from [1427], p. 95.

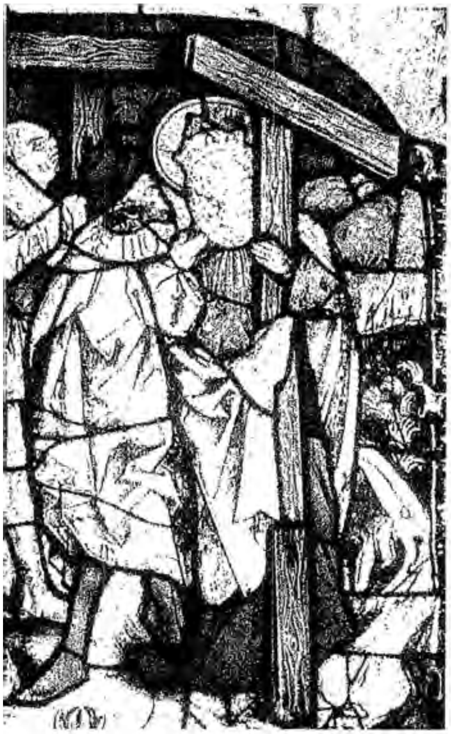


Fig. 8.21. Saint Helena with the discovered cross, on which Jesus was crucified. The cross has an ancient T-shape. Saint Lorenz church in Nuremberg. Taken from [1427], p. 99.

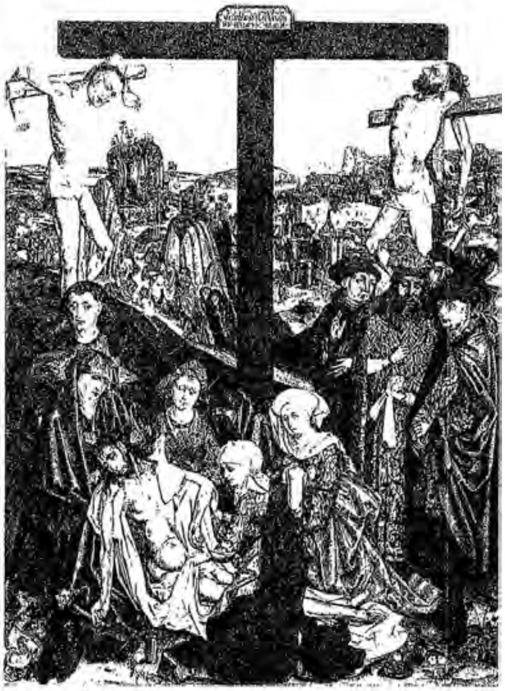


Fig. 8.22. A T-shaped cross in an old painting depicting the crucifixion of Christ. St. Lorenz church in Nuremberg. In the background, next to Golgotha, a wide strait is clearly visible. Photo was taken by A.T. Fomenko in 2000.

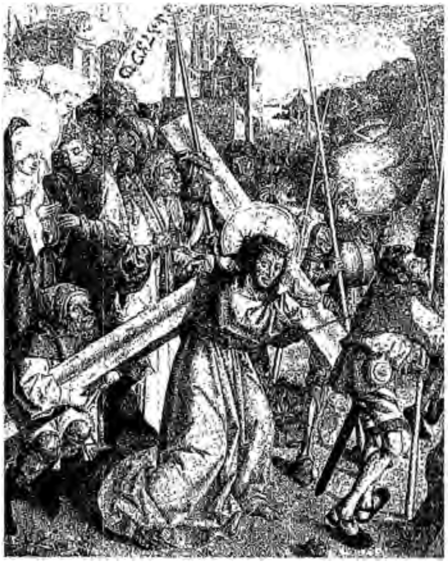


Fig. 8.23. A T-shaped cross in a painting by Allgauisčh, allegedly of 1480. Germanisches Nationalmuseum, Nuremberg. Photo taken by T. N. Fomenko in 2000.

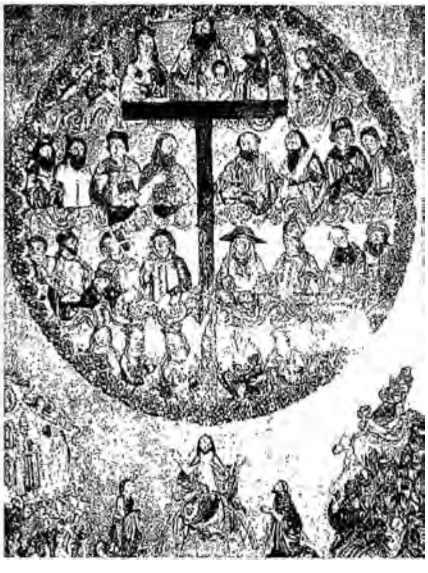


Fig. 8.24. A T-shaped cross in a painting allegedly of 1554. Germanisches Nationalmuseum, Nuremberg. Photo taken by T. N. Fomenko in 2000.

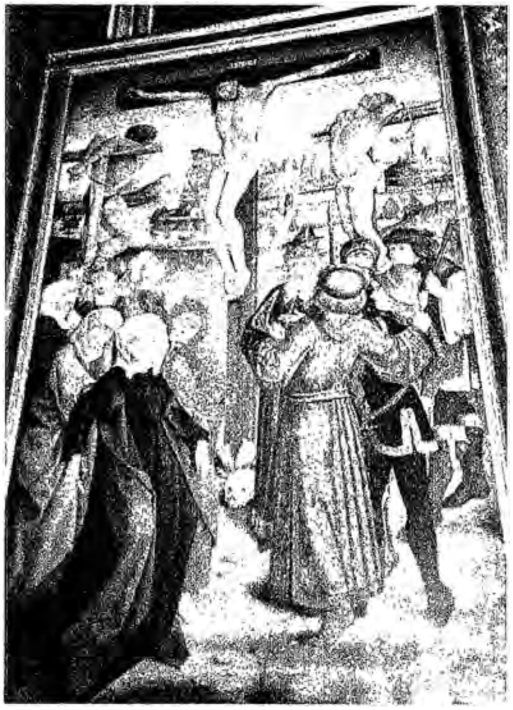


Fig. 8.25. A sea strait near Golgotha and the gospel Jerusalem. An old painting by Hans Pleydenwurff. German National Museum, Nuremberg. Photo taken by T. N. Fomenko in 2000.

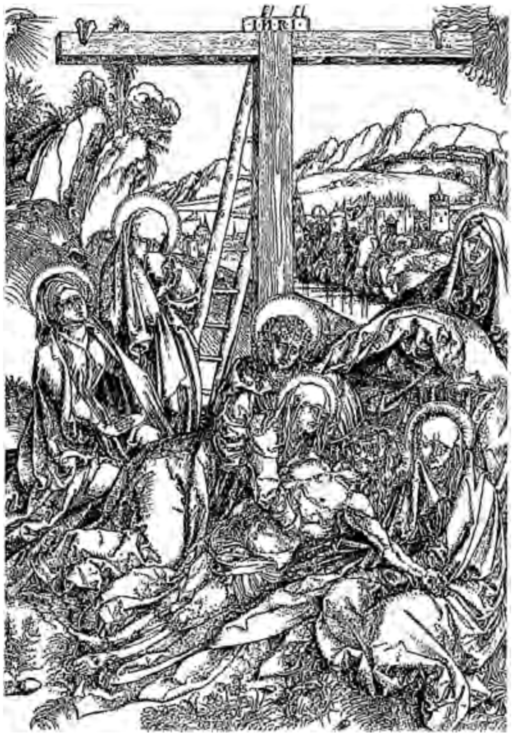


Fig. 8.26. A T-shaped cross in the engraving by Albrecht Dürer. Taken from [.1234], engraving 87.

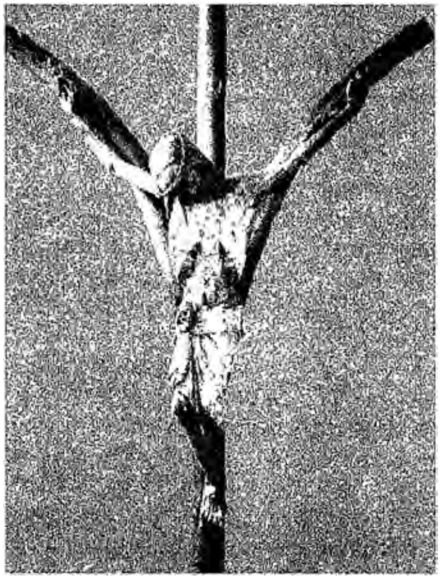


Fig. 8.27. Antique forked cross. Wooden crucifix allegedly from 1304 in the church St. Maria Lyskirchen in Cologne, Germany. Taken from [504], p. 289.

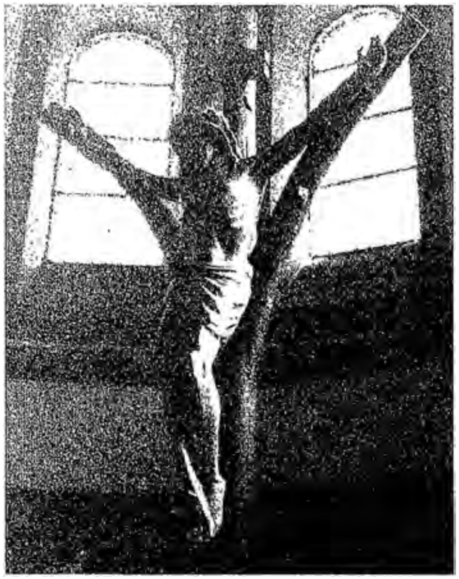


Fig. 8.28. Christian cross in the church of the German town of Mayschoss, near Bonn. Made in the XX century, but in ancient forked shape. Photo taken by A.T. Fomenko in 2000.

crosses were carved very often. Similar cross were carved in Western Europe. Figure 8.27 shows an old crucifix with a forked cross in the church St. Maria Lyskirchen in Cologne.

Even today the same ancient form of the Christian cross is found in Germany. For example, fig. 8.28 shows a crucifix in a church in the small German town of Mayschoss, not far from Bonn. The cross was made in the XX century, but in the ancient manner of a forked (T-shaped) cross.

We see that the old traditions are still alive in Europe. Their traces are partially erased in large cities but not in small towns and villages where they are more common due to a certain provincial conservatism.

7.

IN MANY IMAGES, THE CRUCIFIXION OF CHRIST TAKES PLACE IN THE GOSPEL JERUSALEM NEAR A LARGE SEA STRAIT

According to the new chronology, the crucifixion of Christ took place in the XII century, on Mount Beykoz, on the Asian shore of the Bosphorus, in the suburbs of Istanbul = Czar-Grad = Troy = gospel Jerusalem. It is Mount Beykoz that is described in the Gospels as the famous Golgotha (q.v. in CHRON5, and CHRONZ, Chapter 13:1). In this regard, it is interesting to take a closer look at the numerous ancient images of the crucifixion. Let us pay attention to the following circumstance, perfectly explained by our reconstruction. In many ancient images—paintings, icons, frescoes—the crucifixion of Christ is shown against the background of either a large sea strait or a wide river. Moreover, the artists painted exactly a strait or a river, and by no means a sea. That is, painting water, they always showed the opposite shore. As we now understand, it could not be otherwise, since Mount Beykoz is located just on the shore of the large Bosphorus. The European coast of the Bosphorus Strait is perfectly visible from its Asian coast, where the center of Czar-Grad = gospel Jerusalem is located. Any artist who more or less knew the real story, and naturally understood the essence of the matter, had to depict the Bosphorus as an integral part of the landscape against which Christ was crucified.

Of course, one should not at all expect from mediaeval artists a precise, quasi-photographic reproduc-

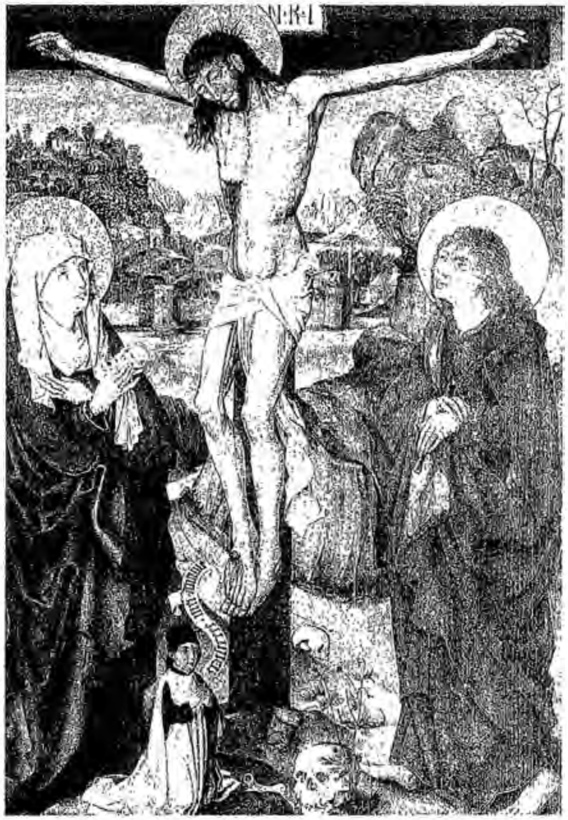


Fig. 8.29. Crucifixion of Christ. Epitaph für den Vicarier Georg Raul (allegedly died in 1494). Artists: Albrecht Dtirer, Michael Wolgemut, Jacob Elsner. In the background is a large sea strait or river near Jerusalem. St. Lorenz church in Nuremberg. Taken from [1427], p. 67.

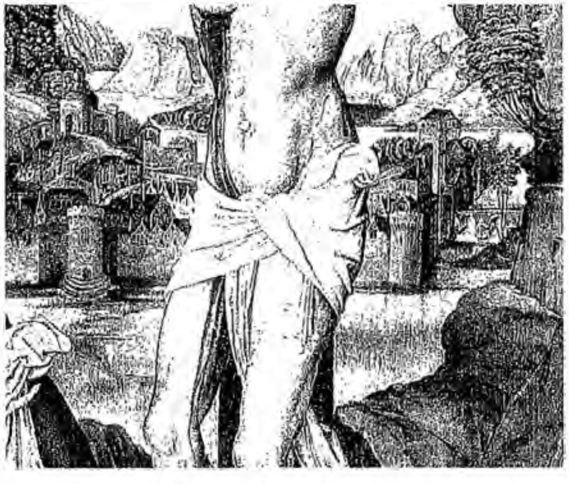


Fig. 8.30. A fragment with a sea strait near Golgotha.

tion of the environs of the Bosphorus. The vast majority of the old paintings and frescoes that have come down to us were created much later than the gospel events of the XII century. Therefore, artists could only be guided by written sources, church tradition, and old images that had come down to them. So what is important here is not the landscape as such but the exciting fact that quite often either a wide river or a sea strait was depicted.

Here are some of the many examples of such images.

- The painting by Albrecht Dürer and Michael Wolgemut, later reworked by Jacob Elsner, allegedly of the late XIV—early XV century ([1427], p. 67-68). A large winding strait or a wide river is visible in the background, right under the gospel Golgotha (q.v. in fig. 8.29). The water strip appears behind the back of Christ, and then, having made a bend, it appears again, already behind his feet (q.v. in fig. 8.30). In color photographs of the painting, taken by T. N. Fomenko when visiting the St. Lorenz church in Nuremberg, the strait is bright blue, so there is no doubt that this is water.
- The wide strait near the gospel Jerusalem is visible in the painting from the St. Lorenz church in Nuremberg (q.v. in fig. 8.22). Water is bright blue. Hills are clearly seen on the other side of the strait. We saw about the same strait near Golgotha in a painting of an anonymous artist known as "Master L. Cz." (allegedly ca. 1490, Germanisches Nationalmuseum, Nuremberg).
- A large blue strait next to the gospel Golgotha is depicted in the painting of Allgäuisch (q.v. in fig. 8.23 and 8.31).
- We see a large blue strait near Golgotha and the gospel Jerusalem in the painting by Hans Pleydenwurff, kept in the German National Museum of Nuremberg (q.v. in fig. 8.25). Moreover, many ships are sailing along the strait (q.v. in fig. 8.32). A large bridge is built across it. The picture perfectly corresponds to the position of Mount Beykoz on the outskirts of Istanbul = gospel Jerusalem.
- On many engravings by Albrecht Dürer, the crucifixion of Christ is depicted near the sea strait or a wide river. We used the fundamental edition *The Complete Collection of All Woodcuts by Albrecht Dürer* ([1234]). Here is a complete list of the numbers of all Dürer's woodcuts that clearly depict the strait near the gospel Golgotha. These are the engravings 87, 88, 89,125,142,167,192,269, and, possibly, 97(?) and 126(?). We will give here only some of them, namely, fragments of the following engravings: 125 (in fig. 8.33), 167 (in fig. 8.34, 192 (in fig. 8.35), and 269 (in fig. 8.36).

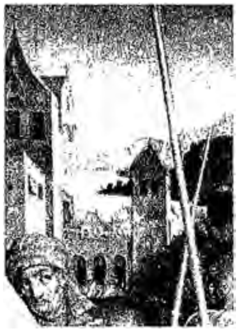


Fig. 8.31. A fragment of fir. 8.23 with a strait near Jerusalem in the painting by Allgäuisch.

In fig. 8.33, a large strait is visible behind Golgotha, where a bridge is built. The bridge is reflected in the water. Figure 8.34 also shows a sea strait, which a boat or a ship is sailing through. On the opposite side hills are visible.

In fig. 8.35 it is also clearly seen that the gospel Jerusalem was located on the shore of the strait. Moreover, a boat or a ship is visible on the water. On the opposite side of the strait are hills and forest.

The engraving in fig. 8.36 is especially indicative. Golgotha is located on the shore of the waterway, and not far from it stands a mediaeval cathedral. Ships or boats are sailing along the strait. On the other side of the strait are hills and some buildings near the shore.

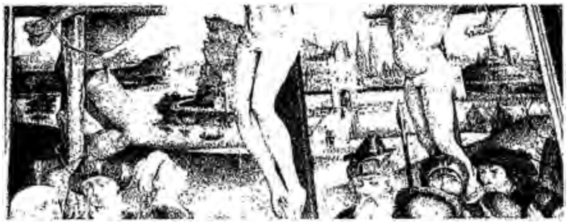


Fig. 8.32. Fragment with the sea strait at Golgotha in the painting by Hans Pleydenwurff. Ships sail on the water. Photo from 2000.

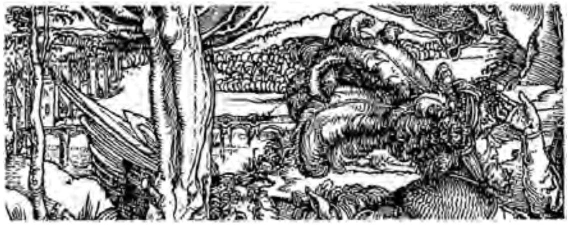


Fig. 8.33. A fragment of an engraving by Albrecht Dürer depicting the crucifixion of Christ. Near Golgotha, there is a large strait. Taken from [1234], engraving 125.

- The T-shaped cross on which Christ was crucified and a river or strait flowing nearby are clearly visible in an old picture in the Aachen Cathedral (Dom) museum (q.v. in fig. 8.37). Note that to the right of the head of Mary, at a distance from the dome in the gospel Jerusalem, the Ottoman crescent is clearly visible (q.v. in fig. 8.38).
- A fascinating picture from 1454, "The Coronation of Mary," painted by Enguerrand Quarton (or Charonton; q.v. in fig. 8.39). Below is the crucifixion of Christ on a high mountain, on the right bank of a large sea strait. Jerusalem is located both on the right and left bank (q.v. in fig. 8.40). The image matches our results very well. Mount Beykoz = the gospel Golgotha is on the right, Asian bank of the Bosphorus. The picture is drawn so that the viewer seems to be looking from the south, from the side of the Sea of Marmara, up to the north, at the Bosphorus receding into the distance.

Istanbul occupies both banks of the Bosphorus—European and Asian. So the artist quite accurately reproduced here the surroundings of Czar-Grad = the gospel Jerusalem.

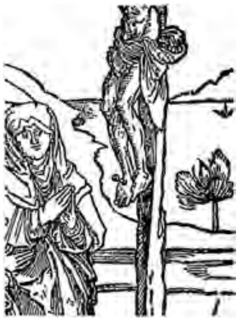


Fig. 8.34. A fragment of an engraving by Durër depicting the crucifixion of Christ. Near Golgotha, a large strait is visible, with a boat or ship sailing along. Taken from [1234], engraving 167.

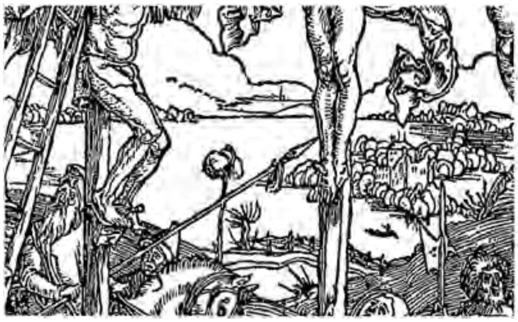


Fig. 8.35. A fragment of an engraving by Diirer depicting the crucifixion of Christ. Near Golgotha, there is a large strait along which a boat floats. Taken from [1234], engraving 192.

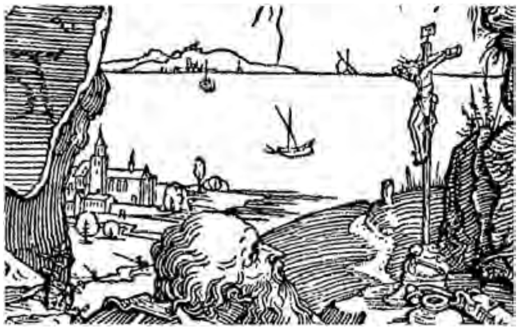


Fig. 8.36. A fragment of an engraving by Dürer depicting the crucifixion of Christ. Near Golgotha, there is a large strait with ships or boats sailing. Taken from [1234], engraving 269.

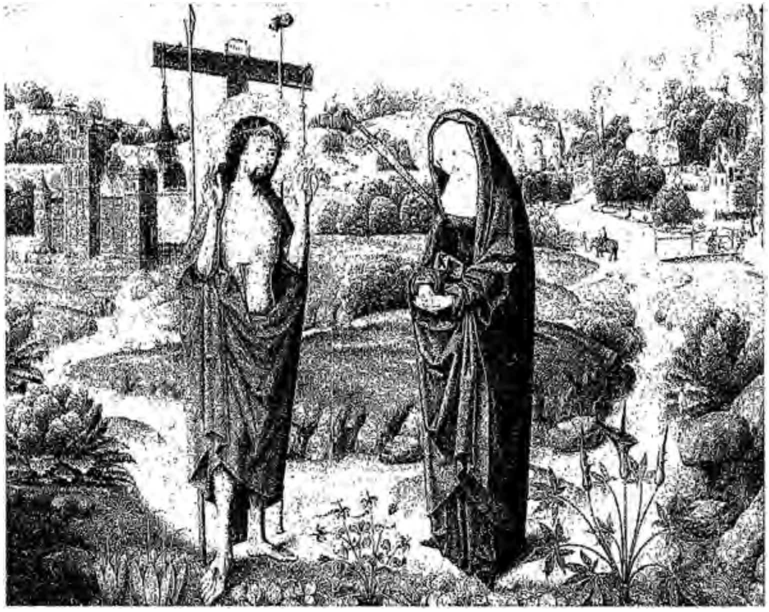


Fig. 8.37. Christ was crucified on a T-shaped cross, and the river flows next to the gospel Golgotha. An old painting from the Aachen Cathedral. Taken from [1165], p. 275.

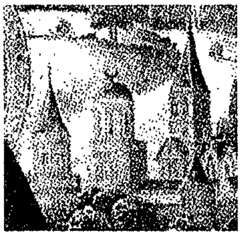


Fig. 8.38. Fragment of an old painting from the Aachen Cathedral. The Ottoman crescent moon is clearly visible on the dome of the temple in the gospel Jerusalem. Taken from [1165], p. 275.

8.
WORKS ATTRIBUTED TO ALBRECHT BORER, ALLEGEDLY OF THE XV-XV! CENTURY, WERE MOST LIKELY CREATED IN THE XVII CENTURY

Here we are again faced with a centenary shift, clearly expressed in Russian and Western European chronology. In CHRON4, Chapter 13:5.3, we have already substantiated the hypothesis that the famous artist Albrecht Dürer lived not in the XV-XVI centuries, as Scaligerian history claims, but a hundred years later, in the XVII century. Or, if Dürer really lived in the XV-XVI century, then almost nothing has remained of his original works. The works attributed to him today were mainly created in the XVII century and retroactively dated to the XV-XVI century.

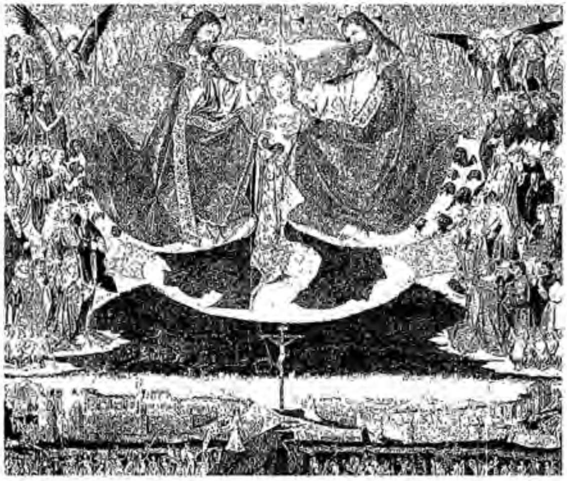


Fig. 8.39. A painting allegedly from 1454 by Enguerrand Quarton (Charonton). Below is the crucifixion of Christ on the shore of a large sea strait. Taken from [1235], p. 22.

We will now provide additional data confirming the idea of later origin of the works attributed to Dürer.

Let us begin with the fact that in Scaligerian history there were, it turns out, "two Albrecht Dürers," bearing the same name. The father of Albrecht Dürer was also called Albrecht Dürer ([1117], p. 10). It is believed that Albrecht Dürer the Elder was a goldsmith. He allegedly lived in 1427-1502 ([1117], p. 10). And the famous artist Albrecht Diirer the Younger allegedly lived in 1471-1528. Figure 8.41 shows a modern memorial plaque in the German city of Nuremberg, at the place where allegedly stood the house of Albrecht Dürer the Elder. The inscription on the plaque mentions both Albrecht Dürers—the father and the son. This "pair of Dürers" probably resulted from the bifurcation (on paper!) of one and the same Albrecht Dürer. The Scaligerian chronologists might have decided to present the "two Dürers" as a father and a son and pushed them both a hundred years back into the past, to the XV-XVI century.

It turns out that it was *exactly in the XVII century that most of the Dürers originals and numerous copies and imitations had been discovered.* This fact is fascinating and worth dwelling on it a little longer. They write as follows: "Shortly before 1600, the demand for Dürers

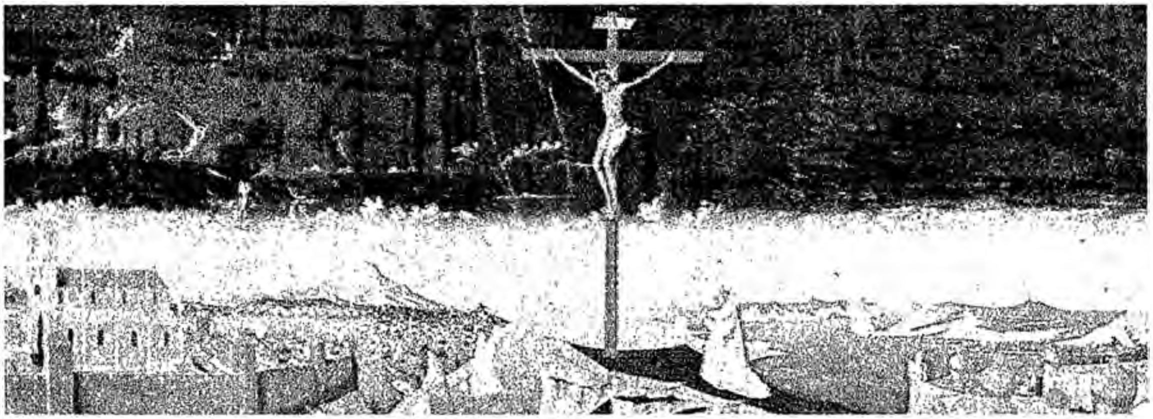


Fig. 8.40. Fragment. It is clearly seen that Jerusalem occupies both banks of the strait, Mount Golgotha is located on the right bank. This exactly corresponds to the location of Mount Beykoz on the Asian shore of the Bosphorus. Istanbul is located on both sides of the strait. Taken from [1235], p. 22.

prints [his engravings.— *Auth.*] became so great that the market was flooded with engravings and other copies. This copying continued almost without interruption throughout the XVIII century" ([1117], p. 130). It turns out that *the first list of Dürer graphics* was published only in the XVIII century (!), by Heinrich Huesgen (1745-1847).

Recall that Albrecht Dürer is considered a contemporary of Emperor Maximilian I (1493-1519) and, as it were, his court painter. In particular, Dürer painted several well-known por- traits of the Emperor. In 1515, on the order of the latter, he had created the famous "Triumphal Arch," also known as the "Arch of Maximilian I" ("Ehrenpforte Maximilians I"). All this allegedly took place in the XVI century. And then it suddenly turned out that there was "another Maximilian I" in the German history, which today is considered a Bavarian duke of the XVII century ([1117], pp. 62,130, 134). The "second Maximilian I from the XVII century" was also a great admirer of Dürer. Moreover, he also had an outstanding collection of Albrecht Dürer's works. Scaligerite historians assure us that the Dürer collection of the "second Maximilian I from the XVII century" burned down in 1729 ([1117], p. 130). However, we are told that the works of Dürer collected a hundred years earlier, in the XVI century, under the auspices of the "first Maximilian I," have survived.

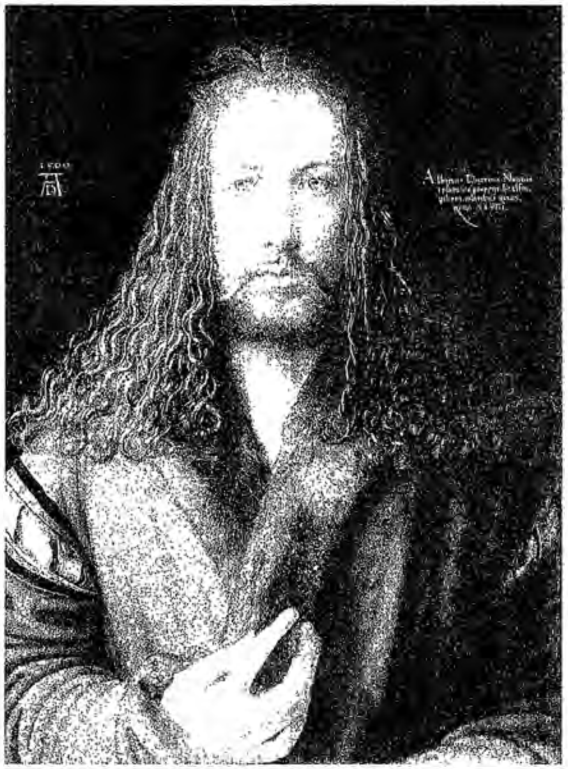
In this confused Scaligerian story about allegedly "two Maximilians I," one of the XVI and another of the XVII century, who were both great admirers of Dürer and collectionners of his works, appears an already familiar effect of duplication, a phantom reflection of actual events of the XVII century. In our opinion, there was only one outstanding collection of Dürer s works. And it belonged to the only Maximilian I of the XVII century. It does not exclude that some of Albrecht Dürer's works burned down. It is possible that his genuine works of the XV-XVI century really perished, partially or entirely. And then, in the XVII century, they had "reappeared" in the form of newly created engravings and paintings, retroactively attributed to "Dürer of the XVI century."

Fig. 8.41. Memorial plaque on the alleged site of the house of Albrecht Diirer the Elder in Nuremberg. Photo was taken by T. N. Fomenko in 2000.

Such an idea arises from a careful acquaintance with the history of Dürer's works. It is believed that the later artists of the XVI-XVII century often "imitated Dürer." Sometimes under their own signatures they put the Dürers monogram. Today it is consid- ered one of the ways of falsifying Dürer. Or they just engraved and painted "like Dürer." The latter method is clearly seen in the famous "self-portrait" of Dürer (q.v. in fig. 8.42). It is believed to have been created by Dürer himself in 1500. The date in the upper left corner is read today as 1500. However, as we have already said in CHRON4, Chapter 13:5, the symbol "5" meant num- ber six before. The reform of the XVII century, interchanged the symbols "5" and "6," and the number six began to be written in its modern form. There are vivid traces of the transformation of six into five, that is, of the interchange of the symbols in the XVI-XVII century. Take for example the famous Dürer engraving "Melancholia," which is allegedly dated to 1500, but this number may well turn out to mean 1600 and point to the beginning of the XVII century. That could have been the result of a centenary shift, not just in the date of the engraving, but in the entire Dürer's biography.

Let us return to the fate of the fascinating "self-portrait." Art historians are somewhat embarrassed to write the following about it. "This self-portrait of Dürer is the most famous... For the first and last time in Western art history, an artist [that is, allegedly Diirer.— *Auth.*] depicted himself as Christ" ([1117], p. 62). The question is, how do modern historians know what Jesus Christ really looked like? Why are they so convinced that Diirer presented himself as Christ, and nobody else? After all, there are no reliable portraits of Jesus. It turns out that the explanation is straightforward.

In the XVII century, Georg Vischer painted a large picture, "Christ and the Adulteress" (1637; q.v. in fig. 8.43), in which, surprising as it may seem, *exactly reproduced Dürer's self-portrait, but—as Jesus Christ!* The picture, however, looks striking and awkward only within the framework of the Scaligerian chronology. After all, if you trust the latter, it will turn out that a



Pig. 8.42. Albrecht Dürer's self-portrait, allegedly from 1500. Taken from [1117], p. 63.

hundred years after Diirer, the painter Georg Vischer decided for no reason to depict Jesus Christ in the form of the outstanding artist Diirer from the XVI century, and no one was surprised by such a strange idea? No one was outraged that Jesus Christ is presented as a mere mortal person called Albrecht Dürer, albeit a famous one, but who died relatively recently, only about a hundred years ago?

Most likely, everything was different. It is possible that the remarkable artist Albrecht Dürer lived in the XV-XVI century. In this case, he was probably the court painter of the Horde "Mongol" Empire, perhaps indeed living somewhere in future Germany. But of his original works almost nothing remained after the bloody revolt of the Reformation of the XVII century swept through all Western Europe. Here it is appropriate to recall once again that Albrecht Dürer was considered, in a certain sense, the imperial court artist of Maximilian I. But Maximilian I, as we already understand, was reflection on the pages of Western European chronicles of the Horde "Mongol" Czar-Khan Vasily III (see Chapter 3).

The reformers of the XVII century smashed not only the state institutions of the "Mongol" = Great Empire but also all its main manifestations in painting, sculpture, literature, and science. A sweeping blow may have fallen on the legacy of the imperial artist Albrecht Dürer. We already saw something similar in the case of the cartographer Gerardus Mercator, which we talked about in Chapter 7 of this book.

Some time passed. The fire of the coup faded, and the turbulent emotions subsided. After the success of the rebellion of the Reformation in the new Ger- many of the XVII century, it was necessary to create a "new German history," supposedly independent of the former, that is, "Mongol" history It was also de- cided to create a new history of painting, literature, architecture, which would be completely free from any Horde-imperial elements and traditions. They recalled Albrecht Diirer and decided to create on the base of his once glorious but already forgotten name a "new, reformist Dürer." Of course, his previous paintings perished, burned in the fire of the Reformation. All the better, they said, because they were wrong. We will draw new, correct ones instead. Naturally, the "reborn Dürer" had to be absolutely free from the memories of the "Mongol" Empire. According to the reformers' plan, Dürer was to become a "typical Western European" in the new "progressive" understanding of the XVII century. In any case, it is reliably recorded that in the XVII century Dürer was loudly

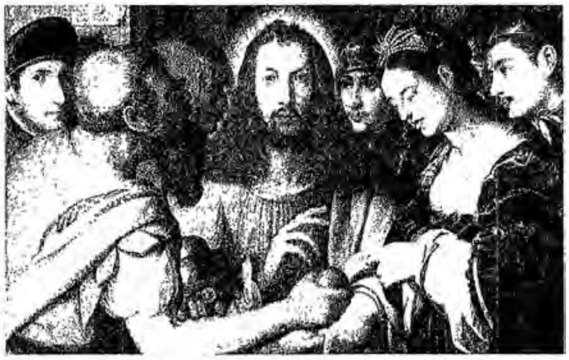


Fig. 8.43. "Christ and the Adulteress," by Georg Vischer, 1637. Jesus Christ is depicted exactly as Albrecht Dürer in his "self-portrait". Taken from [1117], p. 8.

declared to be “a great supporter of the Reformation” ([1117], p. 104). It has been repeated up to the present day. But was it true? Today it is difficult to verify whether the outstanding imperial artist Dürer of the XVI century actively supported the anti-state rebellion directed against the “Mongol” Empire, which he faithfully served all his life.

So, the Western European reformers of the XVII century actively set to work. It must be assumed that remarkable artists of Germany of the XVII century were attracted to the creation of “Dürer s works of the XV-XVI century,” maybe including Georg Vischer, who had already painted his own outstanding painting, “Christ and the Adulteress.” The newly created “Dürer Committee” probably decided that Christ of Vischer was depicted so highly artistically that it wouldn’t be bad to copy it as a separate portrait and call it “selfportrait of Dürer,” the great German classic. After all, it was required to produce works not of some ordinary artist but of a former imperial painter whose fame had not yet entirely died out after the massacres of the Reformation. So, in the XVII century, the famous alleged “self-portrait” of Dürer could have appeared (q.v. in fig. 8.42).

Other “genuine works of Dürer” soon emerged from the art workshops of the XVII century—paintings, engravings, drawings. Undoubtedly, those were the works of excellent masters. Some worked not only for money but also for the idea. They could be understood. After all, they participated in the reviving, on a new reformist basis, of the glory of the number one German artist, the founder of the German school of painting. Many artists should have worked. As a result, we see in the XVII century a boom in “discoveries” of “Dürer masterpieces,” a wave of his “copies” and “imitations.” Some time after, the necessary volume of “Dürer works” was created and immediately canonized. A stormy advertisement of his art began. It was supported at the highest state level ([1117], pp. 134-135). Collections in the palaces of rulers and aristocrats, exhibitions, books, albums, memoirs, festivals in honor of Dürer, monuments to Dürer, etc. Of course, after many years of neglect, they soon discovered an unconditionally authentic curl from Dürer’s head ([1117], p. 130). The relic is exhibited up to this day. Many people believe.

It must be assumed that only a few people knew and understood the true essence of all these events. The rest sincerely admired the beautiful works “like Dürer,” created by talented authors of the XVII century. However, their names remain unknown to us. Perhaps among them was, as we have already said, Georg Vischer. Why would he copy a fragment of his picture and call it Dürer’s “selfportrait”? One must think that Vischer was flattered by the order and fulfilled it with great pleasure. Or made it fulfilled by his students. Here we can only hypothesize, but it does not change the essence of the matter. Today it is not important who of the talented artists of the XVII century stood behind the name of “Dürer of the XVI century.” Historians, however, report that “Vischer also copied other famous works of Dürer” ([1117], p. 8). So, it is possible that Vischer was directly involved in creating many works that were then shamelessly attributed to the great imperial artist Dürer of the XV-XVI century.

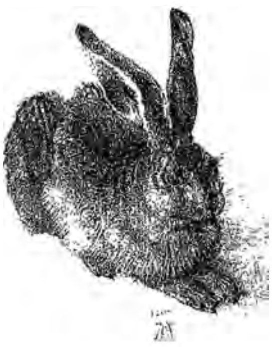


Fig. 8.44. “Young Hare” by Albrecht Dürer. Taken from [1117], p. 132.

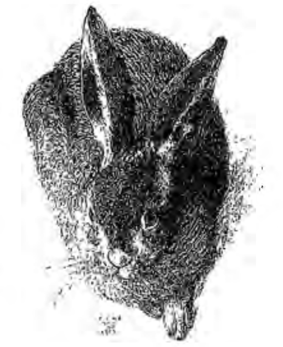


Fig. 8.45. “Hare” by Hans Hoffmann, with Dürer’s monogram. *Ibid.,* p. 133.

It is further believed that “one of the most famous *imitators* of Dürer, particularly of his animalistic works, was Hans Hoffmann of Nuremberg” ([1117], p. 133). It turns out that he put *Dürer’s monogram* on some of his works. More precisely, the monogram *known today* as the author’s mark of Dürer ([1117], p. 133). Hans Hoffmann allegedly created his “imitations of Dürer” at the end of the XVI century. In fig. 8.44, we present the well-known work “Young Hare,” attributed to Dürer. And fig. 8.45 shows the work of Hans Hoffmann called “Hare,” with the monogram of Dürer. Art historians claim that this last work was painted by Hoffmann and not by Dürer ([1117], p. 133). The question is, are two magnificent drawings so differ- ent from each other? In our opinion, they are made in absolutely the same manner and technique. So maybe both bunnies were drawn by the same talented artist—Hans Hoffmann? But both works were signed with Dürer's monogram. The reformer's decided to ascribe only one to "Dürer himself" and left the second to Hoffmann, calling it "Hoffmanns imitation of Durer"

Probably, Hoffmann was very sorry to give all his works to "Dürer of the XVI century." He certainly wanted to leave something to himself, signed by his name. Some of Hoffmann's works, surprisingly similar to Dürer's, bear his own monogram. For example, this fascinating "Red Squirrel" (in fig. 8.46). Let us repeat that Hoffmann is considered the author of "many imitations of Dürer."

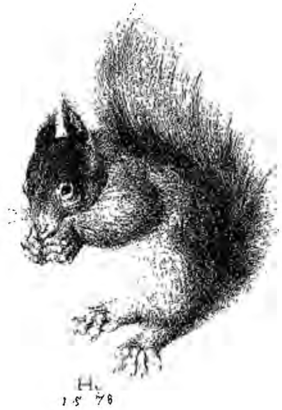


Fig. 8.46. Fascinating "Red Squirrel" by Hans Hoffmann, bearing his own monogram. Taken from [1117],p.l33.

In the XVII century, historians noted "copying and imitation of Dürer's prints [engravings.— *Auth.*] both to the north and the south from the Alps. Imitators, copyists, and falsifiers worked in almost every area of Dürer's printed graphics and painting. Dürer's intensive research on animals and plants, for example, was *widely imitated* in the XVI and XVII centuries. Two artists, in particular, stand out due to their 'imitations' of Dürer—Hans Hoffmann and Joris (Georg) Hoefnagel (1542-1600), who painted countless works of natural exploration.... *They even falsified his* [Dürer's.— *Auth.*] *monogram*.... Until the end of the XVI century and throughout the XVII century, the increasing demand for Dürer's works even led to numerous cases when his secular and religious works were transformed into sculptural works. ... Since 1600, the aristocratic mania for collecting led to the creation of extensive and high-quality collections [of Dürer's works.—*Auth.*], among which the most outstanding were the collections of Duke Maximilian I of Bavaria and Emperor Rudolf II" [1117], p. 134.

Thus, the name of another artist had emerged— Joris (Georg) Hoefnagel, who probably lived not in the XVI but in the XVII century and also participated in the state program of mass production of "Dürer's works of the XV-XVI century."

In fig. 8.47, we present a drawing of a bird's wing attributed to Dürer. And fig. 8.48 shows a very similar picture by Hans Hoffmann, albeit with Diirer's monogram ([1117], p. 134). Thus, we have two beautiful and highly similar twin works before us, clearly belong- ing to the same school of painting. Most likely, all this happened in the XVII century. The reformers decided to "give one drawing to Dürer of the XVI century," and to leave the other to Hoffmann (despite Dürer's monogram). The latter was declared "a copy of Dürer's work made by Hans Hoffmann" ([1117], p. 134).

Our reconstruction explains it all. In particular, it explains the highest level of work attributed today to Albrecht Diirer. An amazing technique of brush stroke and color, finest elaboration of details, excellent execution of engravings and drawings. We have repeatedly demonstrated that the general level of architecture, painting, and sculpture, was still relatively low in the XV-XVI century. Moreover, it could be called rather rude. And the works attributed to Dürer manifest an exquisite style characteristic of the XVII, or even the XVIII century.

By the way, it is worth noting that the so-called "Dürer's diary" is known today only in a copy of "the end of the XVI—beginning of the XVII century" ([1117], p. 112). Let us take a closer look at this diary. Here, too, everything converges. If Dürer of the XV-XVI century had a diary, it most likely suffered the fate of Dürer's art works. It could well have ended up in the fire of the Reformation when were burned the

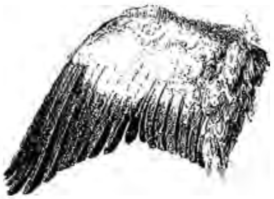


Fig. 8.47. "Wing of a European Roller," watercolor by Albrecht Dürer. Taken from [1117], p. 134.

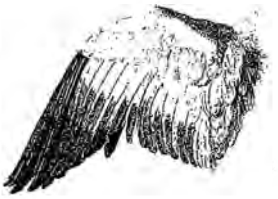


Fig. 8.48. "Wing of a Blue Roller," watercolor by Hans Hoffmann. Taken from [1117], p. 134.

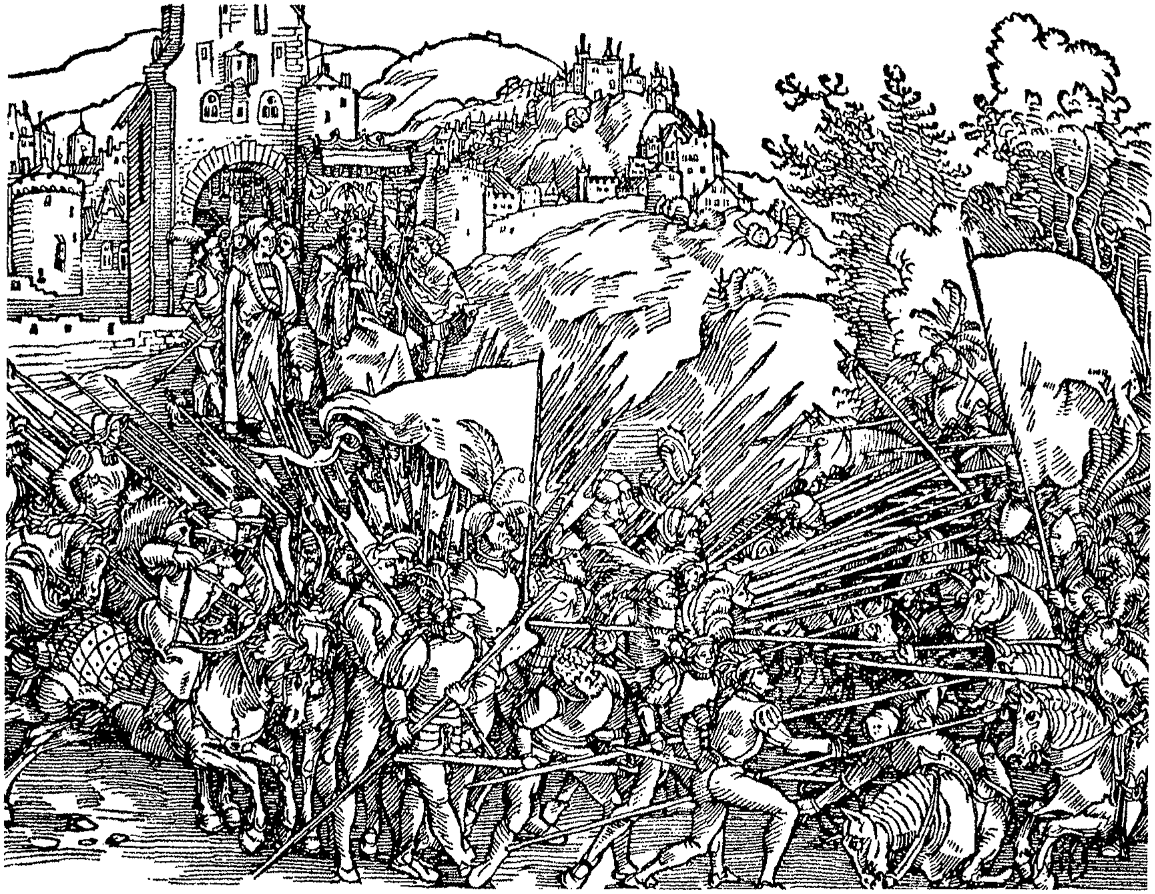


Fig. 8.49. Engraving by Albrecht Dürer depicting the story of the biblical Judith. Taken from [1234], p. 25 and sheet 173.

"wrong" imperial books, and in general everything imperial that could burn, for example, inappropriate pictures. Incidentally, it is believed that Dürer's death mask also perished in 1729 "in a fire" ([1117], p. 130). Then, in the XVII century, "copies of his diary" were made, based on some miraculously survived fragments of the real Dürer's notes, which have already been ed- ited "in the right way." The copies were immediately put in museums and kept very carefully for gullible visitors. Many people believe.

Traces of the fact that many of Dürer's works were actually created no earlier than the XVII century are found when comparing their plots with the facts we have already established. For example, in CHRON6, Chapter 7, we have shown that the biblical stories of Esther and Judith reflect the Russian-Horde events of the second half and the end of the XVI century. And now we find out that Albrecht Dürer made two engravings dedicated to the story of biblical Judith ([1234], p. 25; q.v. in fig. 8.49 and 8.50), Therefore, these Dürers engraving's were created not earlier than the middle or the end of the XVI century. It is in good agreement with our dating of these works of Dürer to the XVII century. It is no coincidence that the biblical characters are depicted by Dürer as mediaeval knights in armor, etc. (q.v. in fig. 8.49 and 8.50).

Dürer's famous "Arch of Maximilian I" ("Ehrenpforte Maximilians I") ([1067]) also most likely came down to us in an edited version of the XVII century. The general view of this unique work is shown in fig. 8.51. It is possible that the "Arch" was indeed created in the XVI century on the direct order of Czar-Khan

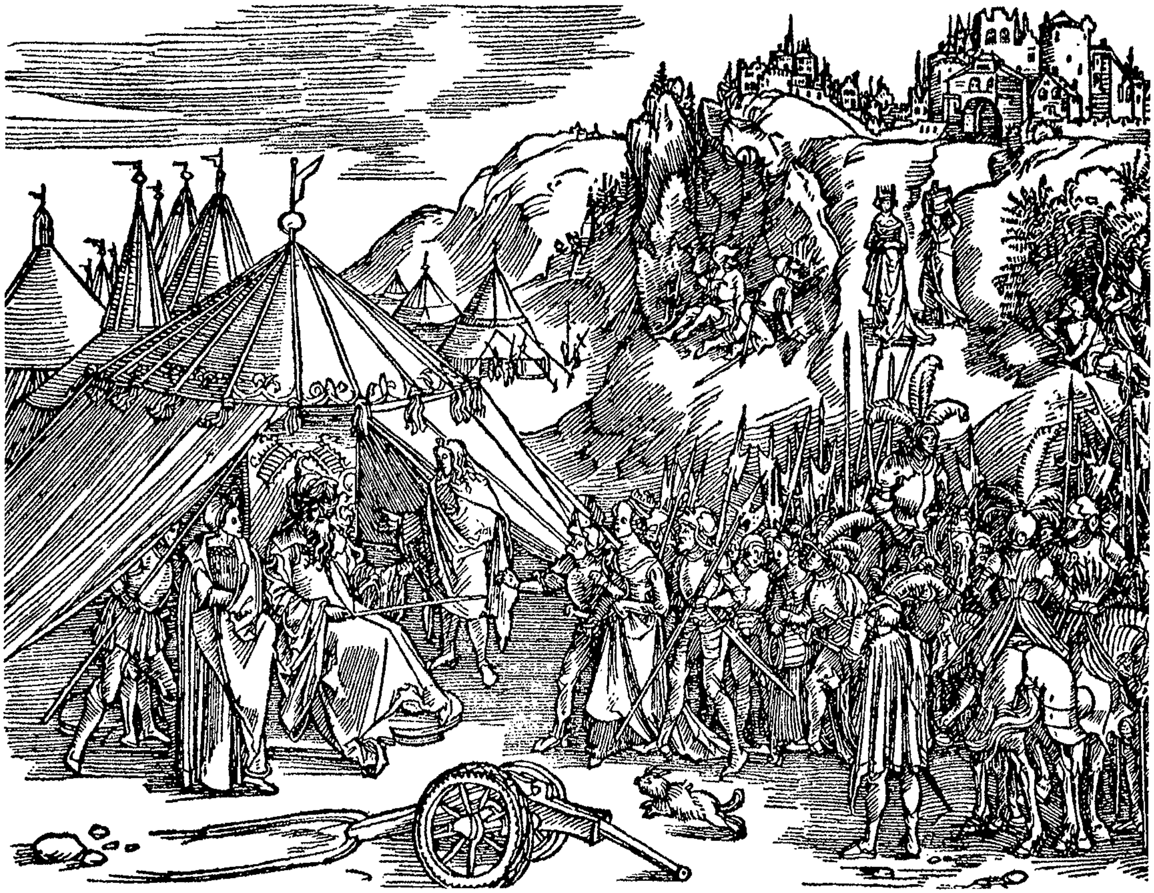


Fig. 8.50. Another engraving by Albrecht Diirer depicting the story of the biblical Judith. Taken from [1234], p. 25 and sheet 174.

Vasily III, who was reflected on the pages of Western chronicles as Maximilian I (q.v. in Chapter 3:19 of this book). According to the demand of the Emperor, the "Arch" was to reflect the history and genealogy of the Imperial House. That is, as we now understand, the history of the "Mongol" = Great Empire. It was an official royal project of great importance. And, of course, from the beginning to the end, it was under the vigilant supervision of the Khan's officials who jealously controlled the execution of the order, first of all, from the point of view of its absolute compliance with the wishes of the Czar-Khan. The "Arch" reflected the views of the then Horde "Mongol" court on the history of their Empire.

The "Arch of Maximilian I" (a.k.a. the "Triumphal Arch") consisted of 190 engravings assembled into a single image on a large flat shield about 3 by 4 meters, that is, over ten square meters. The engravings were made on wooden boards ([1117], p. 91). The "Arch" of Dürer was designed, as historians write, on the model of the "ancient" Roman triumphal arches ([1117], p. 91). But while the latter were made of stone, Dürer's arch was printed on paper.

As we now begin to understand, the "Mongol" Arch of the XVI century should have featured a lot of details that became unacceptable for the later reformers of the XVII century who began to revise the old history in accordance with their new, "progressive" views. Therefore, it seems to us quite natural that the arch of Dürer, if it really was created in the XVI century, that is, yet in the era of the "Mongol" = Great Empire, was subjected to significant editing. It was par-

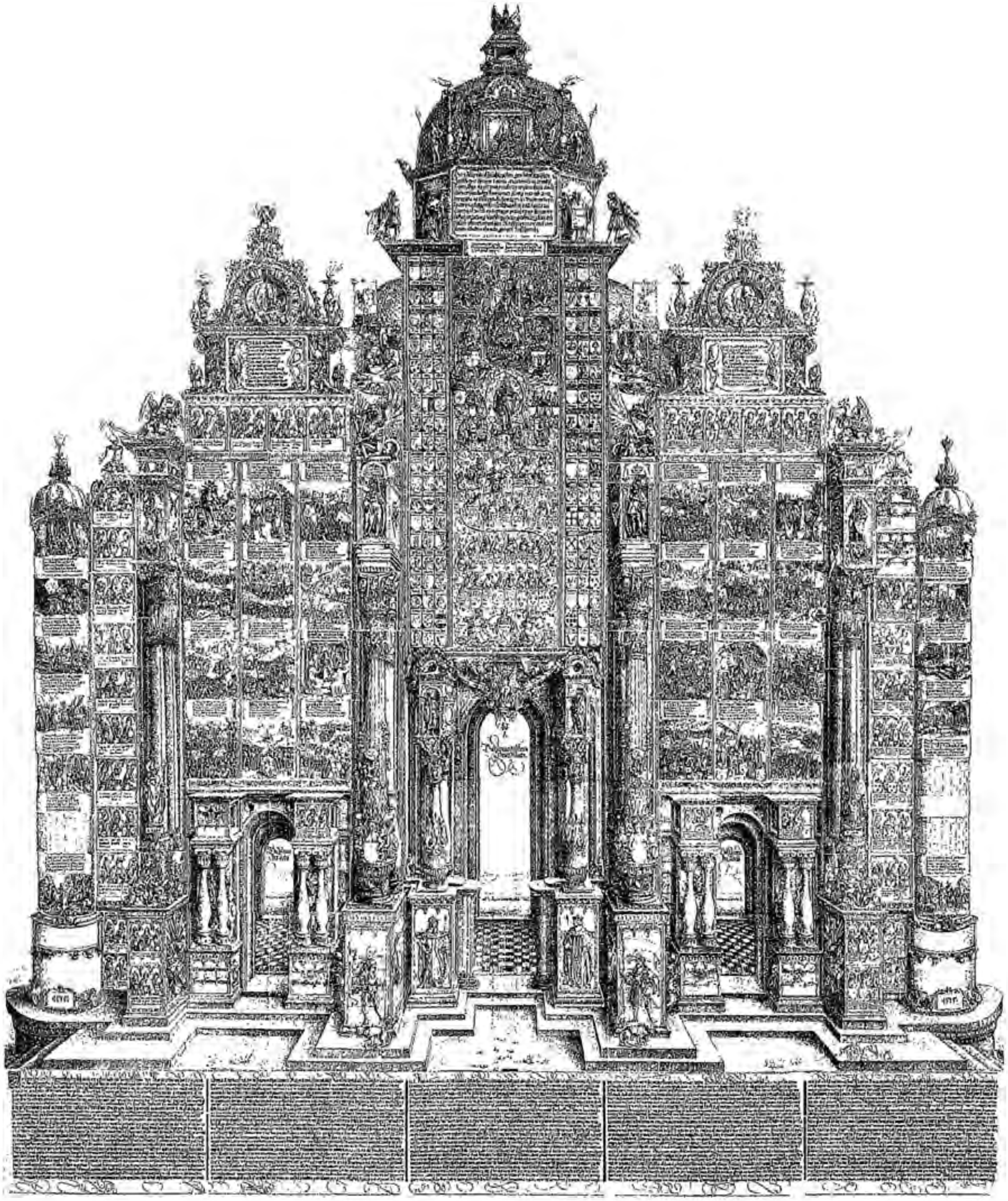


Fig. 8.51. "Triumphal Arch," also known as the "Arch of Maximilian I" ("Ehrenpforte Maximilians I"), by Albrecht Dürer, allegedly 1515. General view. Taken from [1117], p. 90.

tially remade in light of the new historical version proclaimed in Western Europe. In particular, the history of the Habsburgs = Novgorodians of the XIV-XVI centuries has already been declared purely Western European, "local" history and removed from the history of Russia-Horde. The "Triumphal Arch" of Dürer was also interpreted as a Western European work of art, reflecting exclusively Western European events, which was not true. The Arch briefly outlined the history of the entire "Mongol" = Great Empire. The reformers significantly reduced the scale of the events reflected in the Arch. Some fragments of it easily survived the new interpretation. They just began to be interpreted differently. But there probably were such plots that, with all the desire, could not be declared purely Western European, for they bore too bright a "Mongol" imprint. These had to be redrawn. Our hypothesis finds indirect confirmation in the exciting fact that—as we are told today—*a considerable number of the original wooden boards of the Arch disappeared.* These original boards were lost under circumstances that are not very clear. In rather general terms, historians write as follows: "In 240 years, twenty-one wooden boards were lost" ([1067], p. 318).

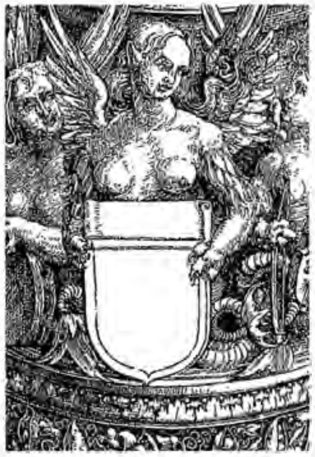


Fig. 8.52. Fragment of the Dürer's Arch. Empty frame instead of a coat of arms. Taken from [1067].

Of course, 21 boards out of 190 could have been lost due to a simple negligence of the royal court officials. But it is very likely that it was among the "lost boards" that there were those where the "Mongol" images were particularly at odds with the new reformist history. If they could not be edited, they could be destroyed. Dry wood burns well. Instead, they made new boards, which were then declared the "newly discovered" originals. No other originals ever existed.

Let us doubt it. The fact is that the Dürer's Arch known today bears obvious traces of rather frank and careless editing. The reformers did not bother themselves too much. For example, they removed some coats of arms, which became especially "dangerous." They did not even bother to draw new ones instead. They just left some frames empty. We give some examples in fig. 8.52 and 8.53. This is especially clearly seen in fig. 8.53—frames with coats of arms inside alternate with empty ones. Moreover, three empty emblems are located not just anywhere but next to the figure of the ruler. Only especially significant honorary symbols had the right to be there, all the rest was erased.

Not only the coats of arms were removed, but also the images of some rulers or clergymen. This is clearly seen in fig. 8.54 and 8.55. Initially depicted persons have been replaced with mockingly drawn cushions. Moreover, it cannot be said that some frames were empty from the very beginning because there were "not enough characters" for the original Arch. One must think that there were plenty of candidates. After all, the Arch featured not only kings and statesmen, but also the clergymen. So, it is clear that there were more than enough of them to fill the Arch.

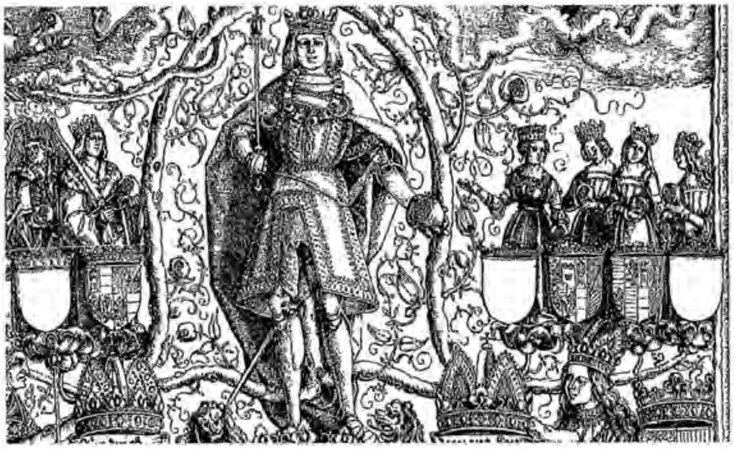


Fig. 8.53. Fragment of the Dürer's Arch. Three more "dangerous" coats of arms erased. Taken from [1067].

Some paintings were also selectively destroyed. Figures 8.56 and 8.57 show two side columns of the "Triumphal Arch." The columns are full of pictures from top to bottom. But in the left column, one painting was re-

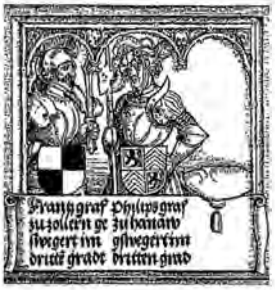


Fig. 8.54. Fragment of the Dürer's Arch. A king or clergyman replaced by a mockingly drawn cushion. Taken from [1067].

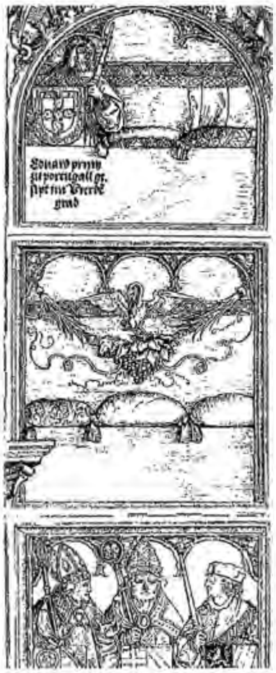


Fig. 8.55. Fragment of the Dürer's Arch. Images of five more rulers or clergymen replaced by scornfully drawn cushion. Taken from [1067].

moved, and plain stonework was drawn instead. In the right column, the same was done with two more paintings. In addition, they have erased the inscription, which obviously was above one of the paintings. A gaping white cartouche was left.

We emphasize that such glaring oddities cannot be explained by the negligence of the creators of the Arch in the XVI century. Recall that this was the imperial order of Maximilian I. That is, according to our results, Czar-Khan Vasily III. The Arch cost a lot of work, time, and, presumably, money. Not only the creation and production of 190 boards, but also printing of engravings in a sufficient number of copies, their distribution, etc. The imperial chancellery vigilantly and zealously supervised the accurate execution of an order of historical importance. You can be sure that a craftsman guilty of negligence would immediately pay with his head. And not just figuratively, but literally. There is hardly any doubt that the original version of the Triumphal Arch of the Emperor-Khan Maximilian I was executed with the most perfect care, down to the smallest detail. And, of course, there were no white spots or empty frames there. The artists and craftsmen were well aware of what they were entrusted with.

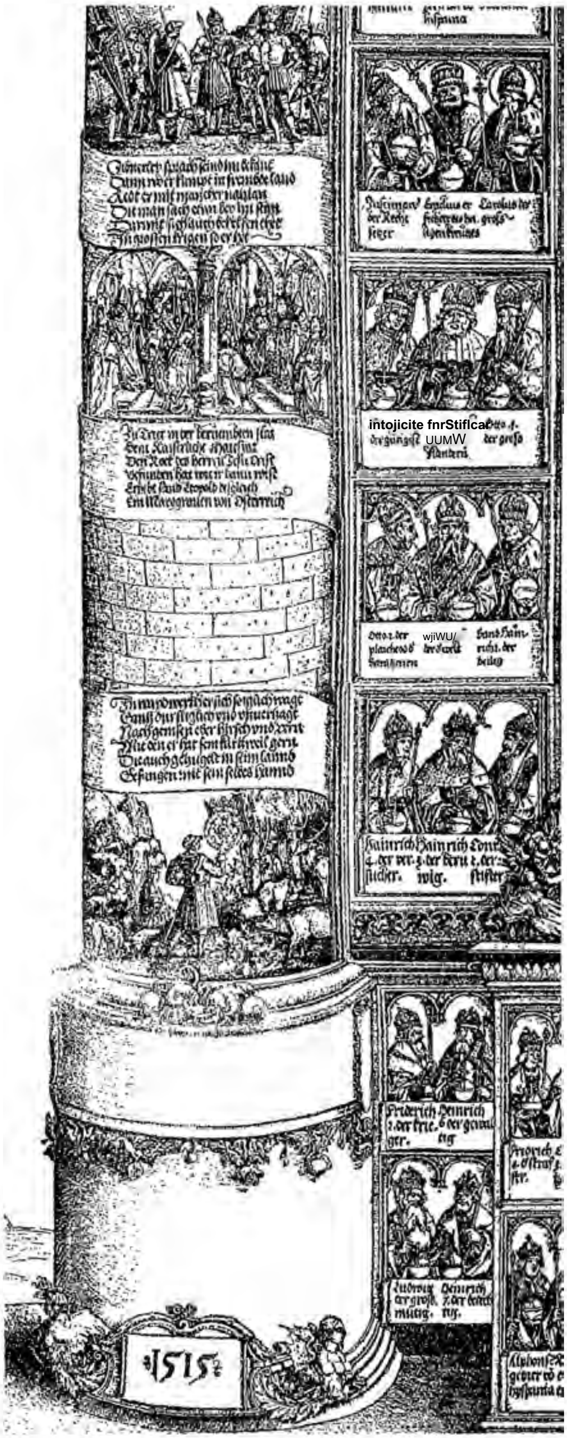


Fig. 8.56. Fragment of the Dürer's Arch. A picture has been erased and a brickwork drawn instead. Taken from [1067].

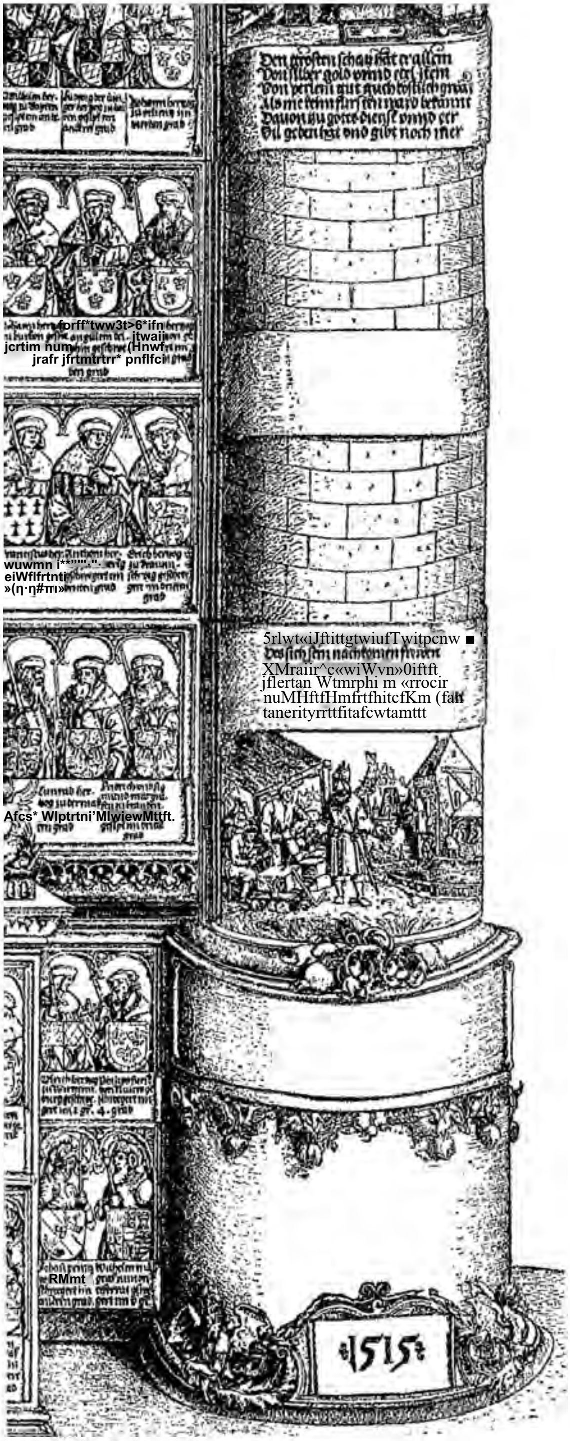


Fig. 8.57. Fragment of the Diirer's Arch. Two pictures and an inscription have been erased. Taken from [1067].

All these suspicious voids appeared later, when the reformers of the XVII century leisurely cleaned up history in the quiet of their offices. We are told that they can be understood. After all, they also executed a vital state order of the new government—to remove everything harmful from the Triumphal Arch. They carried out this order quite thoroughly. And yet, as we have already seen, they have missed something. It looks like they have slightly forgotten their true recent history. They have left untouched the curious word *"grad?* at the end of the titles of several rulers on the Arch (see, for example, fig. 8.54 and 8.55). The Russian word grad" means *"city? but* it also sounds close to the word *"Horde?*

As for the name of the whole composition, "Triumphal Arch" is *"Erhenpforte"* in German. *"Pforte"* is just a slightly distorted Russian word *"vorota"* ("gate"). And the German *"Ehre"* ("honor") most likely came from the Russian word *"gordy"* (meaning the same), or *"Horde?*

9.

THE OLDEST SURVIVING GLOBE OF MARTIN BEHAIM, ALLEGEDLY OF 1492, MOST LIKELY HAS BEEN MADE IN THE XVI-XVII CENTURY

We talked about the globe of Martin Behaim in CHRON7, Chapter 14:7. Recall that it is considered the *oldest* of the surviving globes. It is dated to 1492 ([1160], p. 63; [1266]). We have already given a general view of Behaim's globe. Today it is kept in the German National Museum in Nuremberg. Figure 8.58 shows an alleged portrait of Martin Behaim himself. Figures 8.59,8.60, and 8.61, show the Behaim's globe gores composed of 12 meridional sectors ([1266]).

History textbooks and monographs unanimously assure us that Behaims globe was created in 1492 ([1160], p. 63; [1266]). We claim that this is not true. Our claim is based on the information given *on the Behaim's globe itself.* One just needs to carefully read the inscriptions on it. Of course, they are printed in small letters. Some of them darkened and disappeared over time. The current state of Behaim's globe, which A.T. Fomenko and T. N. Fomenko have seen in July 2000 in the German National Museum in Nuremberg, leaves a sad impression. The globe is dark, which makes it extremely difficult to discern the details. However, it is quite possible that the globe is not as old as we are led to believe» just darkens naturally rather quickly. In the museum, next to the globe, we saw its large color photographs, where the inscriptions are visible very well. Therefore, scientists who have studied the globe over the past two centuries should not have experienced difficulties reading the captions. They can be read on the globe gores ([1266]) with the help of a magnifying glass, or on a computer monitor, where they can be enlarged and brightened. That is what we did.

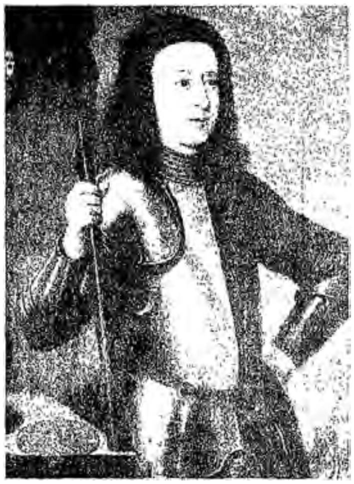


Fig. 8.58. Old portrait of Martin Behaim. Taken from [1266].

Let us discuss the dating of Behaim's globe in more detail. The date 1492 is indeed marked on the globe, near the south pole, in the seventh sector (q.v. in fig. 8.62). Also at the south pole, in the eleventh sector, the city of Nuremberg is named. Does it mean that historians are correct in dating the globe to 1492? Les us not rush. A careful study of all sectors reveals that the date 1492 is by no means the only one featured on the globe. We will not discuss several earlier dates now, such as 565 in the twelfth sector, 734 in the first sector, 1250 in the first sector, 1414 in the first sector, 1472 in the second sector, or 1485 in the first and fourth sectors.

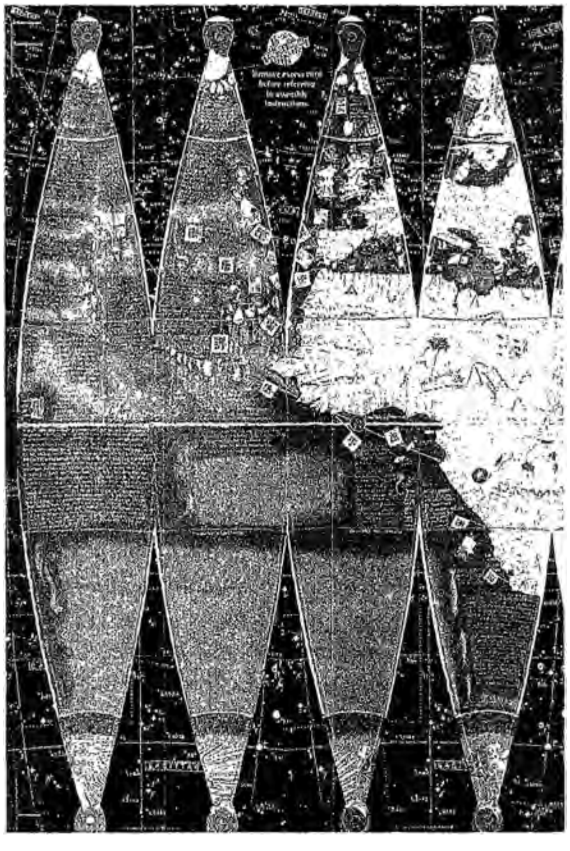


Fig. 8.59. Martin Behaim's globe gores. Sectors 1 -4. Taken from [1266]. The starry sky in the background has already been added by modern publishers.

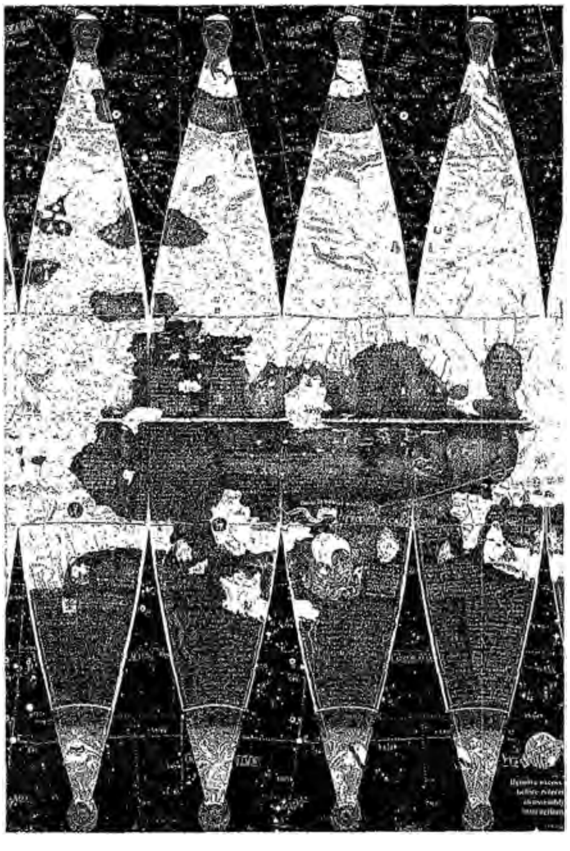


Fig. 8.60. Martin Behaim's globe gores. Sectors 5-8. Taken from [1266]. The starry sky in the background has already been added by modern publishers.

But it turns out that there are later dates on the globe. For example, in the second sector, we see the date “1495” (q.v. in fig. 8.63), which is three years later than the supposed date of the creation of the globe. Moreover, the date “1495” is written in exactly the same ink and handwriting style as all other dates, including “1492.” The date “1495” is mentioned in a rather long phrase about the Portuguese king.

There are even later dates. In the second sector, at the top, we clearly see the date “1506” (q.v. in fig. 8.64). It is written in the northern part of the Atlantic Ocean, below the “Island of Brazil” (?), near the words “insule... Carharides.” The context is as follows: “Martinus pehaimus verschied [?—*Auth.*] zu Lisibona anno domini 1506 im 29 juli” ([1266], sector 2). Under the year 1506, Martin Behaim is mentioned, allegedly the author of the globe. *And again, the long inscription is written in the same ink and the same handwriting style as all other inscriptions on the globe,* which, by the way, are many there. The globe is full of numerous comments and references to historical sources, such as Marco Polo. It is not even a globe in the modern sense of the word but a reference guide, a textbook on mediaeval cartography and history, and, as we will soon see, in the Scaligerian version of the latter.

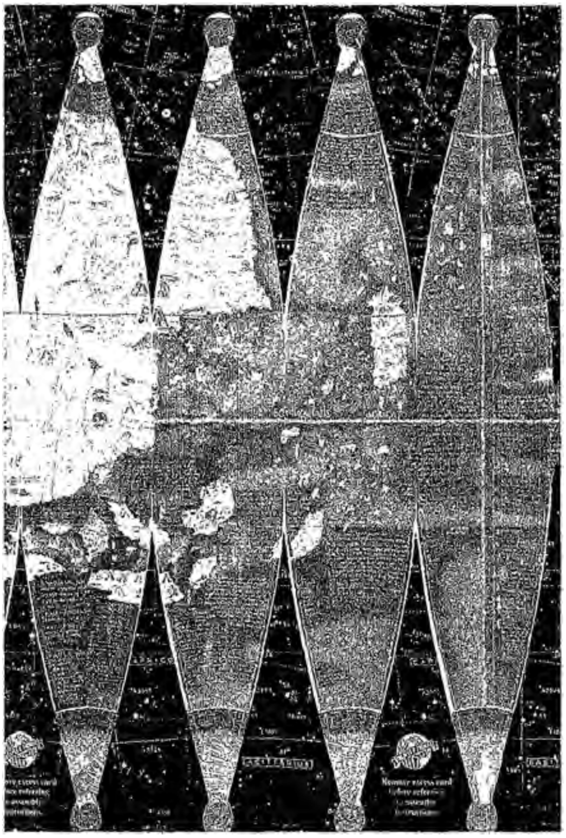


Fig. 8.61. Martin Behaim’s globe gores. Sectors 9-12. Taken from [1266]. The starry sky in the background has already been added by modern publishers.

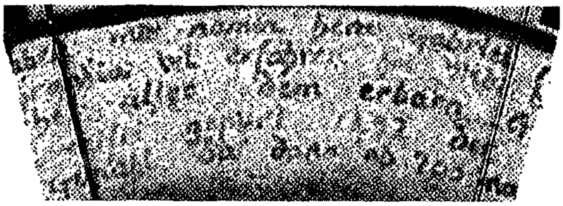


Fig. 8.62. Fragment of Behaims' globe showing the date “1492” near the south pole. We have replaced the positive image with a negative to make the date easier to read. On the globe itself, printed in color, the date is quite clear. Taken from [1266].

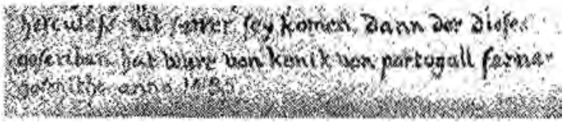


Fig. 8.63. Fragment of Behaims' globe with the date “1495” in the second sector. We have replaced the positive image with a negative. On the globe itself, printed in color, the date is quite clear. Taken from [1266].

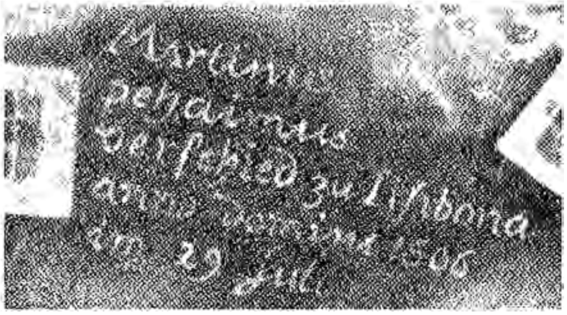

Martinus
pehaimus
verschied zu Lisbona
anno domini 1506
im 29 juli

Fig. 8.64. Fragment of the Beheim’s globe, where the date “1506” is absolutely clear. If the symbol “5” meant “six,” then this would be the beginning of the XVII century. Taken from [1266], second sector.

The date “1506,” which we have found, is 14 years later than 1492. From this it can be indisputably concluded that the *Behaims’ globe acquired its final look* *significantly later than 1492.* Or the later editors had corrected something on it, wiped out some inscriptions, and inserted others. Or the whole globe was created much later. As for “1492” as the date of the creation of the globe, it has only emerged on the pages of the Scaligerian history textbooks.

As we have already said, before the epoch of the XVII century, the number six was written with the symbol “5” (q.v. in CHRON4, Chapter 13:5). If this applies to the Behaim’s globe, then the date “1506” may mean the beginning of the XVII, and not at all the XVI century. It is consistent with the new chronology, which moves many dates of the supposed XVI century a hundred years forward. We have already encountered a centenary shift in the case of the works of Albrecht Durer.

The Behaim’s globe features much more other evidence of its later origin, including unambiguous traces of the XVII century. Let us list some of them.

- Martin Behaim repeatedly refers to the book of Marco Polo (in sectors 6,10, and 11). But, as we have already shown in CHRON5, Chapter 14, the story of Marco Polo was created no earlier than the XVI-XVII century. Therefore, Behaims’ globe could not be created earlier than this time.
- On the other hand, the Great Wall of China is not depicted on the Behaim’s globe. Most likely because it has not been built yet. As we have already said in CHRONS, Chapter 6:5, the Great Wall of China was erected no earlier than the XVII century.
- The Ark of Noah is already depicted on the territory of modern Armenia (q.v. in fig. 8.65). But, as we already understand, the journey of the biblical Noah across the “great waters” is a reflection of the Horde-Ottoman colonization of America at the end of the XV century, known to us today as the voyage of Columbus in 1492 across the Atlantic (q.v. in CHRONZ, Chapter 14). It took some time for the Horde Ottoman = Ataman Columbus = Colonist to turn (on paper!) into the biblical Noah, and the Columbus’ caravels into the Noah’s Ark. It was necessary that the Europeans forget the true history of the XV-XVI century and begin to be guided by the new version of Scaliger. As we already know, the Ark of Noah began to be painted on the top of the Mount Ararat in Armenia only in the Scaligerian era of the XVII century. Therefore, the Behaim’s globe could not have been created earlier than the end of the XVI century, or even the beginning of the XVII century.

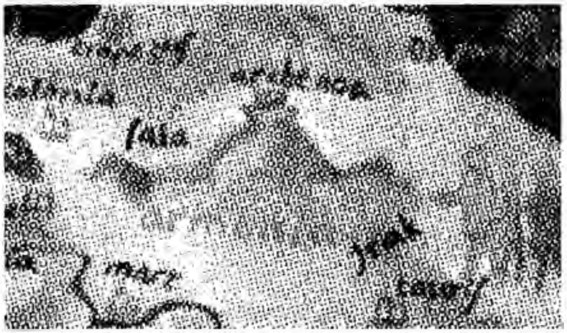


Fig. 8.65. Fragment of the Beheim’s globe, where Noah’s Ark is shown on the top of the Mount Ararat in Armenia. Next to it is written: *“arche noa?*But to the Asia Minor Ararat, Noah’s Ark had got (on paper) only in the era of Scaliger, that is, not earlier than the XVII century Taken from [1266], fifth sector.

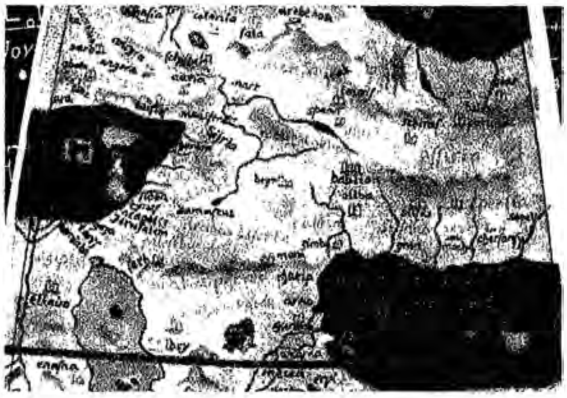


Fig. 8.66. Fragment of the Behaim’s globe, where we see Assyria, Syria, Damascus, Babylon, located in Asia Minor at the very places where they were put (on paper!) by Scaligerian historians. Taken from [1266], fifth sector.

- On the Behaim’s globe, the lands of Assyria and Syria are already placed in Asia Minor, where they were moved to by Scaligerite historians no earlier than the XVII century (q.v. in fig. 8.66). Recall that, according to our results, biblical Assyria and Syria are only slightly different names of the same Empire—Russia-Horde of the XIV-XVI centuries. If the Behaim globe was created in the era of the XV-XVI century, the word “Assyria” would be written on the territory of Russia-Horde. Babylon is also drawn by Behaim already “in the Scaligerian way,” that is, on the

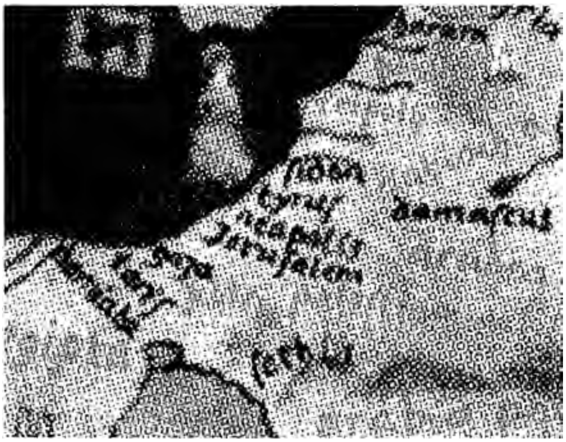


Fig. 8.67. A fragment of the Behaim globe, where the city of Jerusalem is already in its modern place and called *"neapolis Jerusalem"*—'*new* city of Jerusalem," in contrast to neighboring Gaza, Sidon, Tire and others, which do not have the adjective *"new?* So, Jerusalem appeared on the map in this place not so long ago. According to the new chronology, this happened no earlier than the XVII-XVIII century. Taken from [1266], fifth sector.

territory of modern Iraq. Authentic ancient Babylon should have been placed either in Russia-Horde, on the Volga, or on the Bosphorus, where Constantinople = Troy is located. On the maps of Iraq, "ancient Babylon" appeared no earlier than the XVII century. The general impression from the Behaims globe is that it is very close to modern maps created in the Scaligerian era.

- It is very interesting where on the Behaims' globe is located Jerusalem. Primo, it is already in its modern place, in Palestine. This again points to the late origin of the Behaim's'globe. Secondo, Jerusalem is named here like this: *"neapolis Jerusalem",* i.e., new city of Jerusalem" (q.v. in fig. 8.67). In other words, the Behaim's globe was created no earlier than the end of the XV century, according to the Scaligerian chronology, and no earlier than the XVII century, according to the new chronology. Jerusalem appeared in Palestine relatively recently and was still considered a "new city," at least compared to the older neighboring cities, also marked on the globe, such as Sidon, Tyre, Gaza, etc., which are named without the adjective *"new."* The name "new city of Jerusalem" supposes the existence of an "old" city of that name, which we could not find on the Behaim globe. And we are beginning to understand why. Because the "old" Jerusalem is Constantinople = Troy = gospel Jerusalem. And on the Behaim globe, the name *"constantinopoli"* is already affixed.

- The city of London is already named in a modern way, "London" (q.v. in fig. 8.68). The fact that the name London appeared on the banks of the Thames rather late is discussed by us in CHRON4, Chapter 18:9.

- The chronology on the Behaim globe is the Scaligerian chronology. *All the dates in the inscriptions correspond to the Scaligerian timescale* (q.v. in fig. 8.69). The symbol denoting a thousand years is the Arabic number 1 (q.v. in fig. 8.64 and 8.69), and no more the Latin letters "I" (or "J"), which was typical for earlier indication of dates (q.v. in CHRON 1, Chapter 6:13). This confirms that the Behaim globe, in its form that came down to us, was created no earlier than the XVII century.

- In the seventh sector, we find several references to the Old Testament, particularly to Jeremiah and king Solomon. According to the new chronology, this circumstance also shifts the time of the creation of the known version of the Behaim globe to the XVI century earnest. In the same sector, in India, near the Ganges River, it is written: "The biblical St. Jeremiah had ruled in this country of the Ganges" ("sant jeremia der bibel das [?] in dis land ganges aurea regio"). Next is a reference to the biblical book of Genesis and king Solomon. As we showed in CHRON6, Chapter 12, the biblical Solomon is primarily the reflection of Sultan Suleiman from the XVI century.

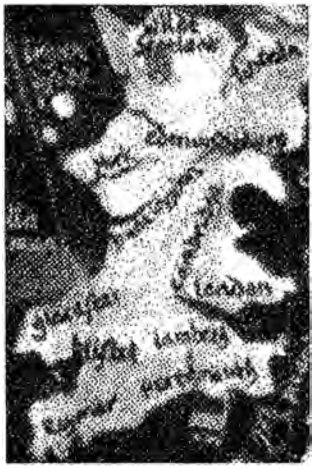


Fig. 8.68. The city of London on the Behaim's globe is already spelled *"london?* and not Trinovant or Londres, as it was called earlier (q.v. in CHRON4, Chapter 17:9). Taken from [1266], third sector.

Let us also note some other curious names on the Behaim globe.

A large area surrounding the Don River is called "tartaria." The region "di moscha," that is, Muscovia, is indicated, but not the city of Moscow. Next to Muscovia, it is written: "gehoert den herzog von mo scha”—“belongs to the Duke ofMosoch”([1266], fifth sector). This is the biblical patriarch Mosoch. The area “di moscha” is located in a country called “Sarmat Asia,” that is, possibly the “Royal Mother of Jesus.”

In the fourth sector, on the coast of the Baltic Sea, which is called “alemagna,” we see a city with a fascinating name, “Alexander altar”—the Altar of Alexander. Today there is no such name in this area. It would be interesting to find out what it was in the Middle Ages, and when and why it had changed its old name to some modern one.

In the fifth sector, above Smolensk, a little to the right, we see the city “klein nogart,” that is, the “Little New Horde.” And even more to the right is written; “gros nogart,” i.e., the “Grand New Horde.” *Two Novgorods* are indicated—Little and Grand, i.e., Great. Here the Behaim globe might have reflected the transfer of the name of Novgorod = Yaroslavl from the Volga River to a small settlement on the banks of the swampy Volkhov River (q.v. in CHRON4, Chapter 3:11-12).

Astrakhan is called “sara,” that is, Sarai, or Czar.

On the Don, a little to the west, it is written: “... cosars.” And below: “diser kaiser vö [?] tartaria heise macoc”—“This king of Tartaria is called Magog” (!). Thus, the creators of the Behaim globe called the Don Cossacks “Cosars,” and mentioned Tartary and Magog! The new chronology perfectly explains this.

Magog is also mentioned in the ninth sector. Several Tartaries are indicated. In the eighth sector, we see Cathay, or Chinese Tartary—“cathaia tartaria.”

In the eighth sector, near the Indian Ocean, it is said that these lands belong to the Great King Prester John of India: “grossen kaiser prister Johan aus india.” According to the Behaim globe, Presbyter John also owned the islands in the Indian Ocean. Moreover, the reign of Prester John is also noted in Africa (in the fourth sector), where Presbyter John is called “konik van,” or “Czar Ivan.”

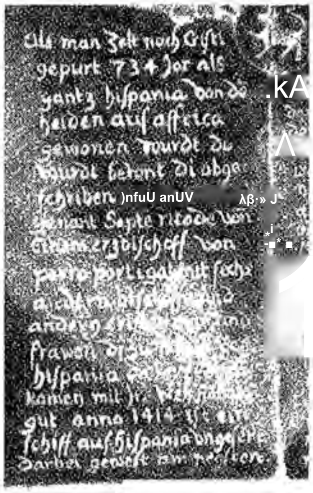


Fig. 8.69. Dates on the Behaim globe. Above: *“from the birth of Christ 7347* Below: *“the year 1414.”* All the numbers on the globe (in particular, numbers 1, 3,4, 7), are already written in the modern style, i.e., with the Arabic number 1 (“thousand”) instead of the earlier Latin letters “I” or “J” (meaning “Jesus”). Taken from f1266], first sector.

America is depicted as a group of islands in the second sector. There is already the Island of Brazil (“insula brasil”). This means that South America has already been discovered, not only Central. However, for some reason, the name Brasil is written in the northern hemisphere. This could be done intentionally. The authors and editors of the XVII-XVIII century tried to make the “American part” of the Behaim globe look as “ancient” as possible in order to disguise its actual time of creation. Thus, the Behaim globe suffered a similar fate as the works of Mercator and Diirer. It does not exclude that Martin Behaim created a globe in the XV-XVI century, but his authentic globe did not reach us because it reflected the realities of the “Mongol” = Great Empire of the XIV-XVI centuries. After the victory of the Reformation in Western Europe in the XVII century, that old globe was either lost or destroyed by the reformers. The remake was slyly given the name of the “famous Behaim globe,” under which is was exhibited in a museum and carefully guerded as a “relic” of the XV-XVI century. Dissertations have been written on it. Surprisingly, historians did not bother to carefully read all the inscriptions on the remake. Otherwise, they would notice that such dates as 1495 and 1506 on the globe instantly refute the myth that it was made in 1492. And those who noticed, feared to share their discovery with anybody. Meanwhile, the inscriptions darkened, letters and numbers disappeared, making the texts more and more difficult to read.

By the way, the Behaim globe also features a horoscope. It is written in the northern part of the first sector and the southern one of the twelfth sector. We managed to read it only partially because the inscriptions are abominably spoiled. Only such phrases as “The planet Mars... in Scorpio” and “Jupiter reigns.. ” (“jovis regiert...”) were reliably readable. That would be exciting to restore the horoscope text in full and date it.

10.

TRIUMPHAL ARCHES WERE BUILT BY THE "MONGOL" EMPIRE NOT ONLY IN ITALY AND EUROPE IN GENERAL, BUT ALSO, FOR INSTANCE, IN OTTOMANIA = ATAMANIA

We have been accustomed to the idea that the famous "ancient" Roman triumphal arches-gates are integral to the exclusively "ancient" Italian Roman Empire. Figure 8.70 shows the well-known triumphal Arch of the "ancient" Emperor Titus in Italian Rome. However, according to the new chronology, such arches-gates were erected by the "Mongol" = Great Empire in the XIV-XVI centuries as symbols of its power. Therefore, it is to be expected that they were built not only in Italy but also in other places, including those closer to the metropolis of the Empire. Our idea is confirmed. For example, in Ottomania = Atamania, similar arches-gate were erected (q.v. in fig. 8.71 and 8.72).

Today these arches-gates are rightly considered the primordial monuments of Ottoman architecture. Moreover, they were built by the Ottoman sultans. Naturally, triumphal arches were also made in Russia, as the metropolis of Russia-Horde.

But after the Romanovian coup, they were most likely destroyed as too prominent monuments of the former Empire. Nevertheless, the Horde = Roman custom of celebrating significant events, such as military victories, with triumphal arches, has been preserved until the XIX century. Remember, for example, the Triumphal Arch in Moscow, built in honor of the victory over Napoleon.

It must be assumed, however, that the "Mongol" Empire built triumphal arches not in the metropolis (where there was nobody to defeat), but in remote conquered territories, fixing the Empire's presence there and constantly reminding the locals of its greatness.

Therefore, it is possible that in Italy and Western Europe such triumphal arches appeared only when the Horde troops of Batu Khan arrived there in the XIV-XV century during the "Mongol" conquest, and then with the arrival of the Ottoman = Ataman troops of Moses and Joshua.

11.

PECTORAL CROSSES WITH CRESCENTS FROM OLD MOUNDS

Today it is customary to think that the cross and the crescent were originally symbols of entirely different and even hostile to each other religions. The cross is believed to be a symbol of Christianity, and the crescent is a symbol of Islam. The cross was allegedly alien to Muslims, as the crescent to Christians. Above we have already given numerous proofs that this is not the case. Actually, both the cross and the crescent were closely related symbols of the same religion—ancient Christianity. In the XVI-XVII century, the old, previously unified religion split into several branches. Apparently, Orthodoxy and Islam diverged most recently. The time

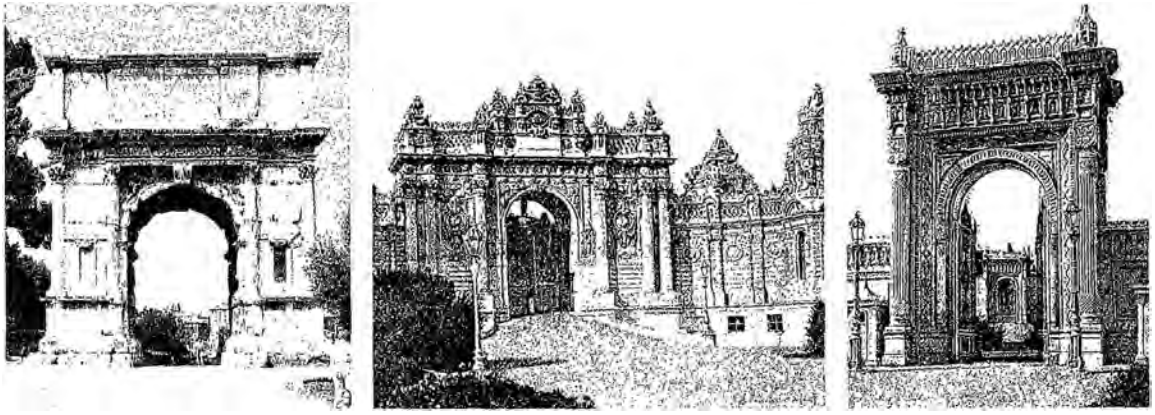


Fig. 8.70,8.71, 8.72. LEFT: The "ancient" Roman Arch of Titus in Rome. Taken from [138], p. 14. CENTER: The Dolmabahçe Palace Gate in Istanbul. Taken from [240], insert between pp. 288-289. RIGHT: The palace gate in Ortaköy, Istanbul. Taken from [2401, insert between uu. 288-289.

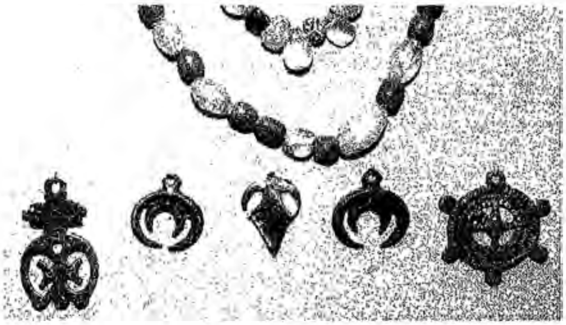


Fig. 8.73. Pectoral crosses and crescents exhibited in the Hermitage Museum in St. Petersburg. There is also a pectoral crescent with a cross (in the middle)—a diamond-shaped cross covered with a crescent. The caption says: "Ancient Komi-Permians of the V-VIII centuries. Lomovatov culture. Kharino and Brody burial grounds." The V-VIII centuries seems to be an erroneous dating. The objects most probably belong to the XIV-XVII centuries. Photo taken by G. V. Nosovskiy in 2000.

of their stormy separation is the XVII-XVIII century. Some ritual and dogmatic disagreements that led to their division probably had old roots, they appeared in the era of the split of the churches in the XV century.

Let us give one more example confirming our point of view. It turns out that during the excavation of old burials in the mounds of the Volga region, *pearl crosses with pearl crescents* were found—as well *as pectoral crosses with crescents.* In fig. 8.73, we present a photo from the Hermitage Museum in St. Petersburg. Articles found by archaeologists in the Kharino and Brody burial grounds of the Perm region are exhibited. Among them are pectoral crescents, pectoral crosses, and a cross with a crescent. The diamond-shaped cross is, as it were, covered with a crescent from above (q.v. in fig. 8.73).

Also exhibited are the beads from the same burial grounds (q.v. in fig. 8.73). They contain a small bead, probably ceramic, with tiny symbols drawn on it. The drawing is made with white lines over the red-brown field. The bead can be seen in the upper part of fig. 8.73. An enlarged fragment is shown in fig. 8.74. Among the images on the bead is *a three-pointed cross with a crescent.* The museum plate next to the beads does not in any way emphasize such a striking combination of crosses and crescents in a single symbol. The plate sparingly informs us that these objects belonged to "ancient Komi-Permians of the V-VIII centuries. Lomovatov culture. Kharino and Brody burial grounds."

The archaeological dating of the burial grounds to the V-VIII centuries should not be trusted. According to the new chronology, they are not older than the XII century A.D. Most likely, they belong to the era of the XIV-XVII centuries, because the burials with pectoral crosses and/or crescents could hardly have appeared in these places before the "Mongol" conquest of the XIV century.

So, our ancestors wore pectoral crosses and pectoral crescents. As well as pectoral crosses with crescents. This once again confirms that the cross with a crescent is one of the ancient symbols of the old unified religion of the Empire. This ancient symbol still stands on the domes of Russian churches today.

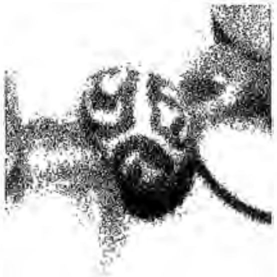


Fig. 8.74. Fragment. A bead covered with symbols in the form of a three-pointed cross with a crescent.

12.

RED ARCHER CAFTANS ON THE COAT OF ARMS OF THE OWNERS OF THE CHILLON CASTLE IN SWITZERLAND

The material for this section was kindly provided to us by S. M. Burygin, who visited the Chilion Castle in 2000.

The Chillon Castle is located in Switzerland, in the canton of Vaud, on Lake Geneva. It was sung by Byron in the poem "The Prisoner of Chillon" ([1064:1]). At one time, it controlled the route to Italy, which determined the exceptional importance of this ancient castle in mediaeval European history. A modern guidebook says: "The Chillon Castle is a unique architectural ensemble of 25 buildings.... From the side of the mountains the castle looks like a fortress, and from the lake, like a princely residence.... There are the Grand Ducal Hall, Heraldic Hall, Castellans Hall, the chapel of St. George covered with mediaeval frescoes. ... Magnificent collections of furniture, objects of applied art made of tin, and ancient weapons.

The Chillon rocky plateau has long occupied a strategically important po-

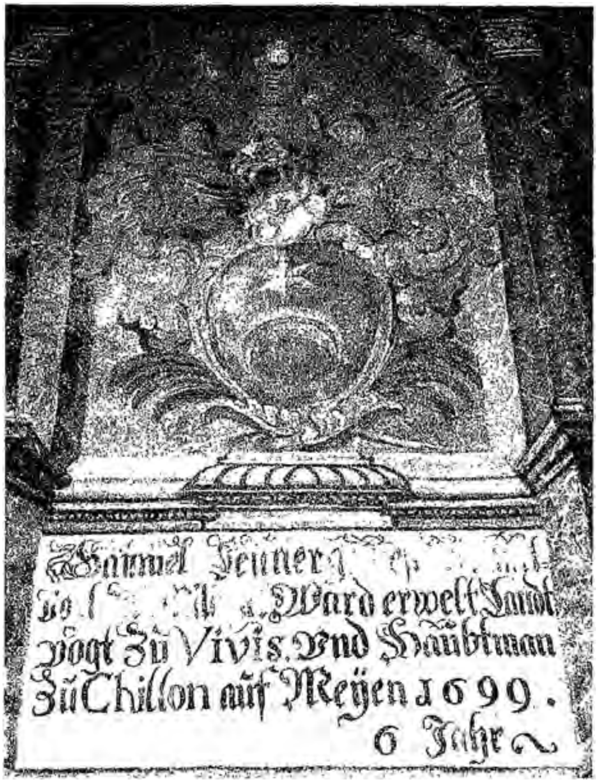


Fig. 8.75. The coat of arms of one of the owners of the Chiilon Castle, depicting a man in a red Russian caftan, a Russian cap, and with a star in his hand. On the plate below is the date: "1699," that is, the end of the XVII century. Image from a 2000 video by S. M. Burygin.

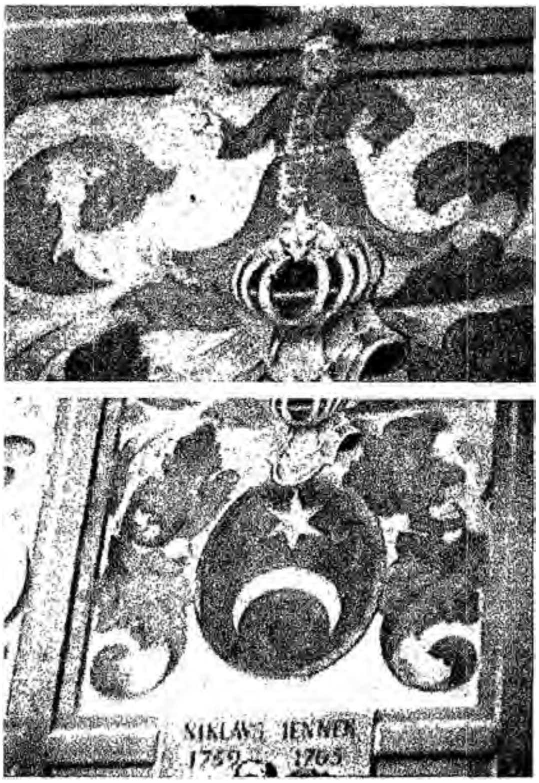


Fig. 8.76. Top and bottom of another coat of arms in the Chiilon Castle. The inscription: "NIKLAVS IENNER, 1759-1765." At the top is a Cossack in a red Russian caftan, a Russian cap, and with a star in his hand. Below is a star with a crescent. From a 2000 video by S. M. Burygin.

sition since it is on the way to Italy through the Great St. Bernard Pass. The construction time of the castle's oldest parts has yet to be precisely established. The fortress was expanded in stages until the middle of the XII century when it passed to the counts of Savoy. The modern appearance of the castle was formed in the XIII century during the reign of Thomas I of Savoy [both dates are according to Scaligerian chronology; the castle was probably built no earlier than the XIV century.—*Auth,].* ... In 1536, after the conquest of the canton of Vaud, Chillon became the residence of the Bernese bailiff. In 1798, Chiilon was liberated from the Bernese authorities" ([1064:1]).

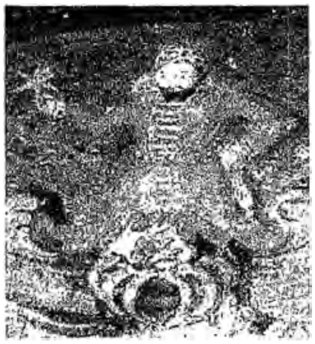


Fig. 8.75a. Coat of arms of one of the old owners of the Chiilon Castle. It depicts a man in a red Russian caftan, in a Russian cap, and with a star in his hands. From a 2000 video by S. M. Burygin.

In the Heraldic Hall of the Chiilon Castle are exhibited the coats of arms of its ancient owners of the XVII-XVIII century, including the Bernese nobles, since the castle was their property from 1536 to 1798 ([1064:1]). We present two of such coats of arms in fig. 8.75 and 8.76. Under one of them is the date "1699," the very end of the XVII century. Under the other, the name "NIKLAVS IENNER" and the date "1759-1765," that is, the middle of the XVIII century.

The most exciting thing is that *both coats of arms depict a man in a Russian red archer caftan and in a Russian cap,* and with a star in his right hand (q.v. in fig. 7.75a). Moreover, in the both coats of arms he is placed at the very top, above all the rest. In addition, the coat of arms from the middle of the XVIII century depicts a crescent with a star, which occupy almost the entire field (q.v. in fig. 8.76). The same crescent can also be seen in the older coat of arms, of 1699, albeit it has darkened with time and became less visible.

So, it turns out that the main elements of the coats of arms of the Bernese owners of the Chillon Castle are a Russian Cossack in a red caftan and the Ottoman = Ataman crescent with a star. By the way, the exact date of the conquest of Chillon and the transition under the rule of the Bernese lords—1536 ([1064:1])—falls just at the end of the era of the Ottoman conquest.

In this regard, it should be noted that the name of the Swiss city of Bern, whence the Bernese Seniors ruled the Chillon Castle, sounds very close to the Russian word *"Verny,"* meaning "Faithful." And "Verny" ("Faithful") used to be the name often given to the Russian Cossack settlements. For example, Alma-Ata, the capital of Kazakhstan (Cossack Stan = Cossack Camp), was called so. It was the Russian Cossack city of Verny ([85], v. 7, p. 505). On old maps, the land around Verny was called the "Land of the Cossack hordes" (see, for example, the map of Siberia by Semyon Remezov in the Hermitage Museum; q.v. in CHRON4, Chapter 12).

Perhaps Switzerland, or at least part of it around Bern = Verny, once was one of the "lands of the Cossack horde." So, it was the Cossack Horde who really owned the Chillon Castle (q.v. in fig. 8.77). According to our results, this is quite probable. Russian Cossacks should have reappeared there during the Ottoman = Ataman conquest of Europe in the XVI century. Today this is firmly forgotten. Red Cossack caftans and crescents with stars in the ancient halls of the Chillon Castle are rare surviving traces that escaped the "cleansing" of the XVII-XIX centuries when evidence of the true history of Europe was destroyed. Isolated from the overall picture, they became incomprehensible and say very little to the visitors of the Chillon Castle. And yet, out of caution, these details are not featured in the books and guides. The authors and compilers of the latter probably feel that "something is wrong here," and avoid to provoke delicate questions.

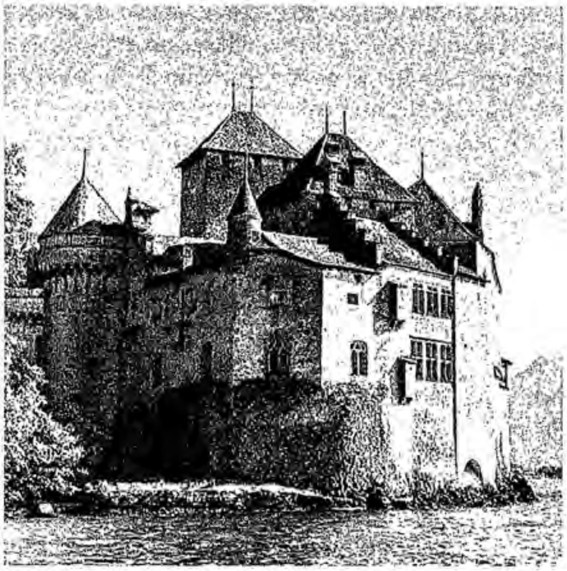


Fig. 8.77. Chillon Castle (chateau de Chillon) on the Lake Geneva in Switzerland. "The Chillon rocky plateau has long occupied a strategically important position, since it is located on the way to Italy through the Great St. Bernard Pass. The time of construction of the oldest parts of the castle has not been precisely established. The modern appearance of the castle was formed in the XIII century" ([1064:1]).

13.
RUSSIAN TATARS AND TATAR RUSSIANS.
(On the works of Murad Adzhiev)

On September 18,1993, the *Nezavisimaya Gazeta* published an article by Murad Adzhiev, titled "And There was a Holiday... A Reflection on the Hoary Antiquity." In 1994, he has published the book "The Wormwood of the Polovtsian Field" ([559]), and in 1998, the book "Europe, Turks, the Great Steppe" ([560]).We will cite excerpts from the above-mentioned article since Adzhiev's data get their natural explanation in our reconstruction of the ancient Russian history.

Let us immediately make a reservation that Murad Adzhiev may have differing views on our conclusions based on his material. Based on our results, he tries to separate Russia from the Steppe, sometimes even to oppose the Russians to the Tatars, the Turks, which we cannot agree with in any way.

Adzhiev has formulated his main idea as follows: Of course, our culture [i.e., the culture of the Steppe.—

Auth.] greatly exalted Russia and opened its golden age? Good. However, it would be pertinent to recognize to whom Russia owes its exaltation. The Russians borrowed entire areas of activity from us."

"A very delicate question arises: where are our people? What happened to our great people who for one and a half thousand years inhabited the vast steppe expanses of Europe and Asia?"

We can answer Murat Adzhiev's question. Defeated in the internecine struggle with the Romanovs, the old Russian "Mongol-Tatar" Empire, a.k.a. the Horde, or, as they like to write today, the Steppe, entered a new era when the new Romanov dynasty, trying to strengthen its position, suppressed the resistance of the Horde Cossacks, as well as the multinational population of the vast Empire in general, both Russian and Turkic. Murad Adzhiev confirms this conclusion: "Peter I, for example, ordered: And the infidels should be dealt with very stilly, so that they do not know how many can be decimated? And they did so from around the corner." That's right. In addition, the Romanovs tried in every possible way to distort the previous history, changing the coverage of many events of the past.

Murad Adzhiev continues: "The Kipchaks were not wild and with slanted eyes, as it is customary to present them in the Russian history. We are usually *blue-eyed, light-haired, stocky people.* ... Previously, the steppe society was divided into three estates. The aristocracy was called "*uzdeni,"* the commoners were called '*cossacks'* [*I—Auth.*], and the slaves were called *'kuls.'The* social differences were emphasized by clothing: the *uzdeni* wore astrakhan caps, the *cossacks* wore sheepskin hats, and the *kuls* were forbidden to wear hats at all. Having escaped from the *Mongol barbarity,* part of the steppe aristocracy in the XIII-XIV century found shelter in the Caucasus."

Thus, from the words of Murat Adzhiev, we for the umpteenth time see that the Cossacks were a whole estate of the Turkic, that is, the Tatar people. Therefore, our assertion that the Cossacks were the main part of the Horde is confirmed from various sides. According to our results, Turkic Cossacks came to the Caucasus during the military expansion of the Russian "Mongol" = Great Empire in the XIV-XV century. And they got there at the same time as the Russian Cossacks, such as the Terek Cossacks, for example.

"Part of the *uzdeni* found refuge in Russia. Dozens of Turkic clans then rushed to the north. It is enough to open the genealogical books of the Russian nobility to see what happened to these people, who was who in the Russian history. The *Turkic Kipchaks* who came from the Steppe were called *Russians. Mysterious transformation.*

"Genealogical books are inexorable, and they remind to posterity that, for example, the Yermolov family comes from Arslan-Murza-Yermol, who, in 1506, came to Russia from the Golden Horde. The Godunovs came from Mirza Chet, who left the Horde in 1330.... The Golitsyns, Kurakins, Dashkovs, Bulgakovs, Suvorovs, Kolokoltsevs, Ushakovs, Golenishchev-Kutuzovs, Musin-Pushkins, Turgenevs, Aksakovs, Tarakanovs, Timiryazevs, Baranovs, Karamzins, Chaadaevs, and dozens of other noble families, are the descendants of the Polovtsian khans.

"Just think about it, only three centuries ago, everything was different in the Steppe. Three centuries is a brief period for history, only seven or eight generations. And then the inhabitants of Tula, Tambov, Oryol, and other now "Russian" regions, were called *Tatars.* There were Don, Belgorod, Ryazan, and other Tatars. Isn't it curious that *old cemeteries in Ryazan, Oryol, or Tula, are still called* TATAR *ones?*

"Look at the map. *Almost all geographic names of the black soil Russia have a Turkic root.* Oryol—'the road to the rise,' Oka—'a river with a current,' Tula—'full,' Saratov, Penza, Rostov, Azov, Aidyr, Buzuluk, Khoper. Dozens and dozens of names. All of them are silent witnesses of the past. ... *Deceptions and secrets in the history of the Russian State are just as many!*

"What kind of melodies do you think the harmonica played at the holiday of the Adzhievs? All in the manner of Kamarinskaya! *Because this is our national music.* What were we dancing? I swear, I'm ashamed to say—Russian *quadrille! Because this is our national dance* Tuz TEPSEV. At weddings, the steppesmen danced only this and *abezek.* They danced round dances, called *inderbay.* They sang ditties, our national folk songs. ... Guard and hunting dogs, a loaf, a hut, a stove, a balalaika, a bathhouse, an accordion. Impossible to list everything. All this suddenly became "Russian" in the XIX century, and we became an unknown national minority."

We understand Murad Adzhiev. He rightly points out the relationship between the Russians and the Turks

(Tatars), the Cossacks. But he is mistaken in contraposing the ancient Russians and the ancient Turks.

We affirm that they were once a single people, as, by and large, they are now. The Mongol-Tatary and the Great Russia are the same. Not in the wild feather-grass steppes, blown through by cold winds, not in the intervals between chaotic horse raids that the“steppesmen” culture was born, but in the cities and villages of the “Mongol” = Great Horde Empire. And the Cossacks were not former outcasts, allegedly exiled to the outskirts of the Empire for their sins, but the armed forces of the “Mongol” = Great Russian Horde, which for several centuries carried strict order in the Empire on their shoulders. No wonder it grew to such a colossal size.

But Adzhiev correctly points to the secret policy of the Romanovs, not yet widely discussed, but manifested in real life, to drastically change the entire structure of the Russian Empire, to artificially oppose the Steppe to the Russians, and to proclaim the Mongol-Tatars “evil conquerors.” And since the mediaeval “Mongol-Tatars” were proclaimed alien enemies, both the Cossacks and the “steppe dwellers”—the heirs of the Horde—fell under the blow of the Romanov dynasty.

Adzhiev continues: “The Russians borrowed en- tire areas of activity from us. The Turks taught them to trade in the XIV century. Before that, the Russians only exchanged goods at fairs, but did not know money. Most of the Russian words of trade lexicon, such as ‘dengi’ (money), ‘tovar’ (goods), ‘tamozhnya’ (customs), ‘tovarishch’ (comrade), etc., are of Turkic origin.”

Everything is correct here, except for erroneous Scaligerian chronology. Adzhiev is convinced that the Steppe is older than Russia, and therefore, Russia borrowed everything from the Steppe. This is wrong. The Steppe = the Horde, and they emerged simultaneously. The mounted army was from the very beginning part of the Russian state. Together and at the same time, they began to trade, together and at the same time, they put money into circulation, etc. In other words, the facts in the Adzhievs' article are mostly correct, but their interpretation is wrong. A sort of 50/50 correctness. A lot of misunderstanding in the disputes around our New Chronology originate precisely in such a 50/50 correctness. And every time this disequilibrium needs to be overcome, because the long tradition of erroneous Scaligerian chronology and Romanovian history still prevail over all of us.

14.

EMBALMING WAS PRACTICED IN RUSSIA AT LEAST UNTIL THE END OF THE XVIII CENTURY

Earlier we showed that in the known necropolises of African Egypt, the “Mongol” khans of the XIV-XVI centuries and their entourage were most likely buried. The question is, are there still any traces of the embalming practice in Russia of the XIV-XVII centuries? Yes, they are, and bright enough. For example, the body of Potemkin was embalmed at the very end of the XVIII century. The following is reported:

“Potemkin's corpse, surrounded by torches, was transported back to Jassy. Upon arrival, *the corpse was anatomized and embalmed.* At the place of the prince’s death was left a Cossack picket with spikes stuck in the ground, and then a round stone pillar was erected. In 1811, that pillar was there yet.

“The corpse of Potemkin remained in Jassy until November and then was transported to the city of Kherson. The coffin stayed not inearthed from November 23,1791, to April 28,1798. Residents of Kherson served memorial services and came to bow to the ashes of Potemkin; *those were mostly the old believers.*

“When the rumor of Potemkin's body staying *unburied for over seven years* reached the Emperor, he ordered to bury him” ([711:1], p. 315).

15.

IN THE XVII CENTURY, THE RUSSIAN LANGUAGE WAS STILL WIDELY SPREAD IN KARELIA AND FINLAND

It turns out that in Karelia and Finland “the Russian language was quite common during the Swedish rule: *even in Stockholm, the king established a Russian printing house,* with the aim of printing and distributing Lutheran spiritual books among the Orthodox inhabitants of Karelia and Ingermanland, partly in Russian translation, and partly *in Finnish, but still printed in Slavic letters* as more familiar to the Orthodox population. Later, the Swedish government *took forced measures against Orthodoxy.* Those violent measures produced strong displeasure among the Orthodox population of Ingermanland, especially the ‘Vod’ people, which showed stark resistance. Many appealed to the Russian government with complaints, which, through diplomatic relations, demanded compliance with the terms of the peace treaty. According to chroniclers, in the XVI century in the Votic and Izhoran lands, *many still practiced their pagan beliefs"* ([711:1], p. 8).

“In 1799, at the source of the Neva, was found a vessel with silver *Arabic* [as historians think today.—*Auth.]* coins. In 1809, on the shore of Lake Ladoga, a fisherman discovered in the ground *a whole barrel of silver Kufic coins,* weighing several pounds. Unfortunately, this treasure passed into melting pots” ([711:1], p. 4-5). As we have already noted, the term *"Kufic"* is probably a pronunciation variant of the Russian word *“kupets”* (“merchant,” from the Russian verb “Zcwpzi”—’’buy”). The sounds P and F often passed into each other.

16.
AN IRON CROWBAR FOR CLEAVING ICE BECAME A RITUAL OBJECT IN "ANCIENT" EGYPT

According to the new chronology, the Horde “Mongol” troops colonized African Egypt in the XIV century and brought there many elements of Russian-Horde culture and technology.

Professor I. V. Davidenko, Doctor of Geological Sciences, drew our attention to the following fact, well explained by the new chronology. In “ancient” Egypt, “for the sacred ‘opening of the mouth’ ceremony, priests used an instrument called ‘Pesh-en-kef,’ which looked very similar to the ‘instrument’ found by Dixon. Zebe further claimed that the ‘Pesh-en-kef’ mounted on a wooden pole was used to orient the Pyramid to the pole star. It seems probable that the priests placed this ritual instrument in the northern shaft on the other side of the queen's burial chamber wall” ([114:1], p. 243-244).

In 1872, in one of the *immured* mines of the Great Pyramid of Gizeh, John Dixon discovered several objects, among which was a metal object identified with Pesh-en-kef. One of the authors of the book [114:1] notes that “from these drawings and Piazzi Smyth’s sketches, I concluded that the ‘bronze instrument,’ or ‘boat hook,’ was the instrument used during the ritual possibly related to *"opening the mouth"*. This hook resembled the forked tongue of a snake. Similar ‘snake-like’ tools were indeed used in the ceremony, and some good images can be seen on the famous ‘Hunifer papyrus’ kept in the British Museum” ([114:1], p. 242).

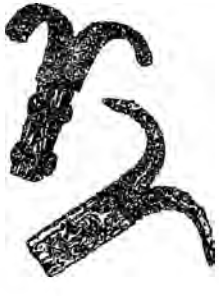


Fig. 8.78. “A bronze instrument with a piece of a wooden han- dle. Found in the northern mine [of the Great Pyramid.—*Auth.*] in 1872” ([114:1], p. 247, ill. 23c. The “ancient” Egyptians called it “Pesh-en-kef.”

The metal “ancient” Egyptian tool found by John Dixon in the northern shaft of the Cheops pyramid is shown in fig. 8.78 and 8.79. Also was found an *iron* plate measuring 26 cm by 8.6 cm. Today they are in the British Museum ([114:1], p. 250). “We were very excited to see the items found in the Great Pyramid. I carefully took them into my hands... Now we are waiting for the results of the expert studies that the British Museum is undertaking. What material is the ‘instrument’ made of, bronze or copper?” ([114:1], p. 250).

Initially, Dr. Karol Andrews, an employee of the Department of Egyptian Antiquities of the British Museum, “expressed the opinion that the objects shown to her were relatively late and were put in mines much later than their appearance. But I reminded her that the shafts were closed at both ends, and it wasn’t until 1872 that Wayneman Dixon and Dr. Grant opened them. John Dixon convincingly explained the well-preserved tunnels... ‘The passage was hermetically sealed, there was neither dust nor soot inside, and the walls were spotless.’... Dixon was right. These objects were not subject to destructive atmospheric influence in a closed space. I shared with Dr. Andrews my opinion that the ‘instrument’ was ‘Pesh-en-kef’ and was used for observing the stars. Dr. Andrews was sympathetic to the latter suggestion but objected that no mention of‘Pesh-en-kef ’ occurred before the Eighteenth Dynasty. Then I showed the drawings to Dr. Edwards, who immediately agreed with the suggestion that the instrument was a type of ‘Pesh-en-kef,’ Rudolf Gantenbrink agreed with this too” ([114:1], p. 244).

Now let us look at the photographs of Pesh-en-kef (q.v. in fig. 8.78), and at his drawing from Piazzi Smyth’s diary (q.v. in fig. 8.79). Before us is a kind of crowbar or kayla, well-known in Russia and called a *“peshnya”* or, dimin-

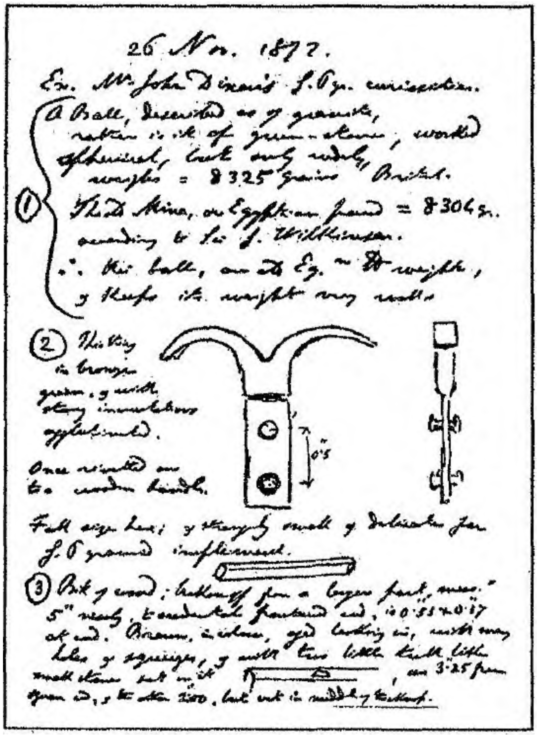

26 Nov. 1872.
①
= 8325
= 8304 gr.
②
0.5
③
3.25

Fig. 8.79. A page from Piazzi Smyth's diary, dated November 26,1872, with the depiction of a metal tool Pesh-en-kef found in 1872 in the Great Pyramid. Shown is a front and side view of the instrument. Taken from [114:1], p. 243.

utively, a *"peshenka."* Here is what the Encyclopedic Dictionary says: "Peshnya, a type of bar used in the north and middle lane, mainly for punching holes" ([797], p. 996).

The ice pick is one of the most common winter fishing tools anglers use to cut a hole in the ice on a river or lake. It becomes clear why the 'ancient" Egyptian Pesh-en-kef was mounted on a wooden handle ([114:1], p. 243).

The Horde "Mongol" troops appeared in Africa, carrying with them, just in case, a variety of household items. Among them were crowbars of various shapes, including ice picks. But since there was no ice on the Nile in Africa, the bars could be used for other purposes, including some sacred rituals as essential items once taken by the ancestors from distant Egypt-Russia (see CHRON6, Chapter 4). Probably, the Russian crowbar as a means for cutting holes in the ice gradually transformed in the minds of the descendants of the Horde and residents of hot African Egypt into a kind of ritual object for "opening the mouth." When in Russia, in winter, a round hole is cut through the rivers ice, steam sometimes rises from it, like an ice hole—the "mouth" begins to "breathe."

This completely natural northern picture could be bizarrely refracted in the stories and in the minds of the descendants of the Horde and local Africans, who had never seen snow and ice, into some mysterious, and therefore ritually necessary procedure of "opening the mouth." After all, incomprehensible things sometimes turn into symbols.

The "ancient" Egyptian name of the instrument, Pesh-en-kef, is practically identical to the Russian name *"peshenka,"* a diminutive of the word *"peshnya"* The Russian word *"peshnya"* is probably from the same semantic bush as the word *"pashnya"* (tilth). To plow, loosen the earth or ice, or the packed snow.

The book [114:1] contains several fragments from the sacred "ancient" Egyptian texts, where the adze Pesh-en-kef is mentioned. E.g., "I hit your mouth for you with the Adze of Upuaut; I open your mouth with an iron Adze that opens the mouths of the gods" ([114:1], p. 218).

Pesh-en-kef *("peshenka")* was considered in "ancient" Egypt as one of "magic tools necessary for the ritual called 'opening the mouth,' a ceremony that was obligatory for preparing the mummy of the deceased for life after death" ([114:1], p. 215). Probably, the descendants of the Horde colonizers in Africa in the XIV-XVII centuries still vaguely remembered that their ancestors often used the crowbar in Russia. Therefore, they believed *the peshenka* would be necessary for the deceased's future life.

Incidentally, the above-mentioned "ancient" Egyptian iron plate, found in the Great Pyramid of Gizeh, causes noticeable irritation among Scaligerian historians. For example, the following is reported:

"In 1926, Dr. A. Lucas, director of the chemical department in the Department of Egyptian Antiqui- ties, studied it and concluded that the *iron plate was made at the time when the Pyramid* [Great Pyramid of *Gizeh.—Auth.*] *was constructed, but when he was told that this is not meteoric iron, he changed his opinion"* ([114:1], p. 247).

And it is clear why. Because, according to the Seal-igerian chronology, which A. Lucas certainly adhered to, there was "no iron" in the era of Pharaoh Cheops! Historians stubbornly prefer to call all the iron of "ancient" Egypt meteoritic, i.e., "fallen from the sky" insisting thereby that it could not be made industrially. Of course, rare ferruginous meteorites could be found in Egypt from time to time. However, as we see, modern chemical analysis shows that industrial iron did exist in "ancient" Egypt.

Let us note, by the way, that the iron plate found in the Great Pyramid of Gizeh has a fairly smooth surface. This indicates that the plate was most likely made by hot forging.

"This question remained unresolved for more than fifty years, until 1989, when two well-known specialists in the field of metallurgy, Dr. El-Sayed El Gayer of the Faculty of Petroleum and Minerals, Suez Canal University, and Dr. M. P. Jones of the Imperial College in London, jointly carried out the chemical analysis of the enigmatic iron plate, and, *to the irritation of the British Museum,* concluded that 'the plate was inserted into the Great Pyramid at the time of its construction' (see [1152:1].—*Auth*] Chemical analysis also showed mysterious traces of gold. The researchers suggested that the plate could have originally been gold-plated. If we accept the conclusion of El Gayer and Jones—and we have no serious reason to doubt it—then the Iron Age also began many centuries earlier than the term generally accepted by Egyptologists!" ([114:1], p. 248). As we now understand, the explanation lies elsewhere. "Ancient" Egypt dates back to the epoch of the XIII-XVII centuries, when iron production was already widespread.

Another "ancient" Egyptian story, about the "iron *bones of the gods,"* also becomes clear now. In African Egypt, it was believed that, "according to the legend, [the bones] of the skeleton of Set were *made of iron* ([114:1], p. 215). Here is a fragment from an ancient Egyptian text:

"I am clean, *I take with me my iron bones"* (The Texts of the Pyramids, 2051; [114:1], p. 219).

Very curious are these "iron bones," which you can *"take with you."* Or, on the contrary, do not take. It is possible that this is a slightly distorted (or excessively edited) reference to the iron armor of the "Mongol"-Horde conquerors who invaded Africa in the XIV-XV century.

17.

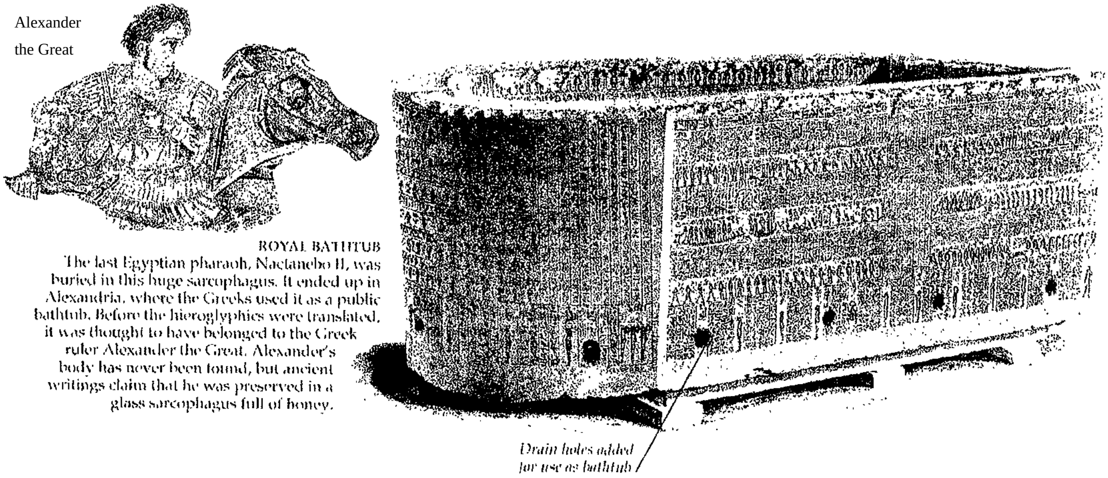
IT IS CONSIDERED THAT ALEXANDER THE GREAT WAS BURIED IN A GLASS SARCOPHAGUS FILLED WITH HONEY

Figure 8.80 shows a giant "ancient" Egyptian sarcophagus attributed today to Pharaoh Nectanebo II. T. N. Fomenko drew attention to curious circumstances. The sarcophagus is covered from top to bottom with many inscriptions. Historians believe that in mediaeval Egyptian Alexandria, the Greeks used the sarcophagus as a "public bathtub" ([1359], p. 29). That is, a sort of public pool (!?). It is assumed that the holes at the bottom of the sarcophagus were specially drilled for this purpose. We will not digress here to discuss the hypothesis of historians but pay attention to a much more interesting fact. It turns out that "before the hieroglyphs [on the sarcophagus.—*Auth.*] had been translated, it was believed that the Greek ruler Alexander the Great was buried in the sarcophagus. Although the corpse of Alexander has never been found, ancient authors claimed that it was preserved *in a glass sarcophagus filled with honey"* ([1359], p. 29).

So, we learn exciting things. Firstly, mentioning the *glass* sarcophagus immediately takes us to an era no earlier than the XVI century. It is in perfect agreement with our results, according to which the image of the "ancient" Alexander the Great mainly reflects the life and work of the sultan-ataman Suleiman the Magnificent, the ruler of the XVI century (for details, see CHRON5, Chapter 20:9, and CHRON6, Chapter 12).

Secondly, the fact that the body of Alexander the Great was embalmed in honey immediately suggests the old Russian custom of preserving the bodies of the deceased by completely immersing it in honey. In Russia (and, in general, only in Russia) so much honey was produced that it could be used as an embalming agent. In CHRON5, Chapter 19:5, we hypothesized that Pharaoh Tutankhamuris body was also immersed in honey. The Ottoman sultans-atamans, whose ancestors came from Russia-Horde in the XIV-XV century, adhered to the same old Russian custom.

Thirdly, we are told that when the hieroglyphic inscription on the sarcophagus was translated (not before the XIX century), historians "found out" that not Alexander the Great was buried in it, but Pharaoh Nectanebo II ([1359], p. 29). However, this hieroglyphic



ROYAL BATHTUB
The last Egyptian pharaoh, Nactanebo II, was buried in this huge sarcophagus. It ended up in Alexandria, where the Greeks used it as a public bathtub. Before the hieroglyphics were translated, it was thought to have belonged to the Greek ruler Alexander the Great. Alexander's body has never been found, but ancient writings claim that he was preserved in a glass sarcophagus full of honey.

Fig. 8.80. Giant sarcophagus of Alexander the Great. The name of Pharaoh Nectanebo II is written on it ([1359], p. 29), who is considered the father of Alexander ([10], pp. 7-8). To the left of the sarcophagus, the publishers of the book [1359] placed a mosaic image of Alexander the Great from the city of Pompeii. On Alexander's chest is depicted the Gorgon Medusa. As we explained in CHRON5, Chapter 12:11, the Gorgon was a symbol of the St. George Horde. It also symbolized cannons. Taken from [1359], p. 29.

inscription perfectly corresponds to the fact that Alexander the Great or his fa- ther was actually buried there. The truth is that, according to the old book *Alexandria* ([10]), the father of Alexander the Great was not king Philip but the Egyptian king Nektonab ([10], pp. 7-8). His name was also pronounced as Nectaneb or Nectenab ([10], p. 219). We quote: "Let us begin the story about his [Alexander the Great's — *Auth,*] birth. They say that he was the son of Icing Philip, but it is not true, they lie. He was the son of Egyptian king Nektonab, the great magus, and Olympias, Philip's wife" ([10], p. 7-8).

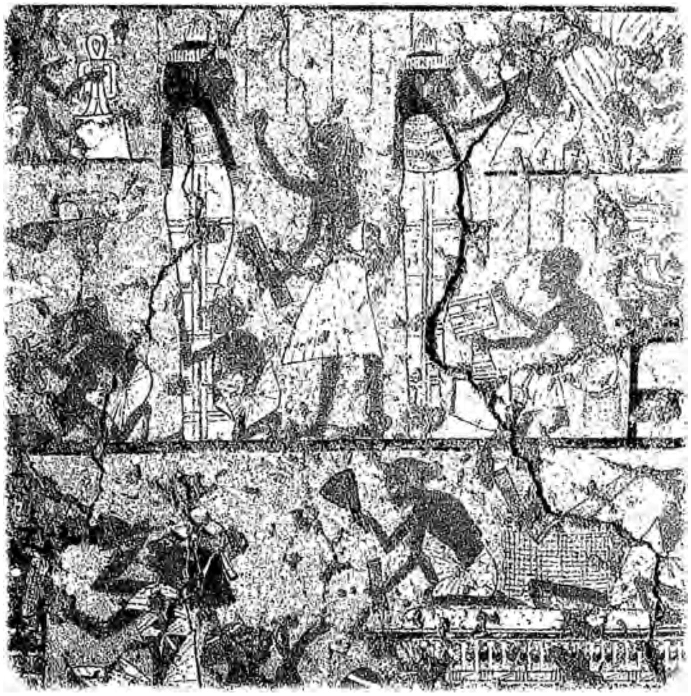


Fig. 8.81. 'Ancient" Egyptian painting on the wall of the tomb of Ipuy from the era of pharaoh Ramesses the Great. "Workers are shown completing the manufacture of wooden sarcophagi for the Ipuy mummy" ([1359], p. 23). A hacksaw is depicted in the lower right corner. Such saws appeared only in the Middle Ages.

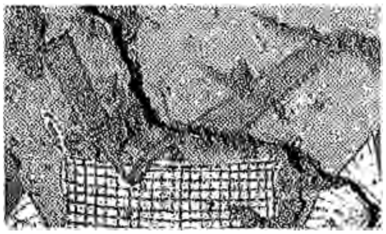


Fig.8.82. "Ancient" Egyptian hacksaw with very accurate teeth. For their manufacture, steel files are required. Taken from [1359], p. 23.

Therefore, the appearance of the name of Nectaneb on the sarcophagus of Alexander is quite possible. The father's name could well be mentioned on the son's sarcophagus. In addition, it could be the sarcophagus of Nectaneb himself, and later legends could associate it with the name of his son, a more famous hero than the father. In any case, such an inscription can only confirm the legends around Alexander's sarcophagus but in no way refute them.

In conclusion, we present a photograph of an "ancient" Egyptian fresco showing the manufacture of a wooden sarcophagus for a mummy (see fig. 8.81). It is exciting that in the lower right corner, a *saw* is depicted (q.v. in fig. 8.82). It is highly similar to a modern hacksaw with a handle. Someone may argue that the "ancient" Egyptian hacksaws were made of copper. But copper is too soft a metal for a saw! Such a saw would not cut wood. Bronze would not do it either, it is too fragile. Bronze teeth would break almost immediately. And on the "ancient" Egyptian hacksaw, neat and whole teeth are clearly visible. The manufacture of such saws requires steel files. Most probably, the saw itself is made of steel. Today, thin and resilient steel blades for saws are produced by hot rolling. Earlier, hot forging was used, which was a complicated procedure. All this definitely points to mediaeval technology.

18.

THOR HEYERDAHL PROVES THE EXISTENCE OF COGNATE RELATION BETWEEN"ANCIENT" VIKINGS AND RUSSIAN DON COSSACKS

In 2001, the newspaper *Argumenty i Fakty* ("Arguments and Facts," No. 16, 2001, p. 22) published a short article under a curious title, "The Cossacks are Descendants of the Vikings?" We will cite it in full.

"At the end of April, the famous traveler Thor Heyerdahl will arrive in Rostov-on-Don. He intends to conduct archaeological excavations in the vicinity of the city of Azov and the ancient Greek city of Tanais. The purpose of the work is to find evidence of the hypothesis that the peoples of the Caucasus and the Black Sea region are descendants of the Vikings, and the supreme god Odin of Scandinavian mythology is none other than the king of the ancient inhabitants of the Sea of Azov, who subsequently moved north. The Swedish scientist found in the ancient Icelandic sagas references to the Vikings who fled from their native lands to the south, founded a state near the Tanais (Don) River, and called themselves the Æsir. From there, Heyerdahl believes, originated the ancient name Azov. Subsequently, the Vikings-Æsir went north and reached Sweden, where they settled. "

Thor Heyerdahl drew attention to the considerable evidence of the "ancient" Icelandic sagas, described in detail in CHRON 5, Chapter 21. We have already seen that the sagas pretty clearly speak about the coloniza- tion and conquest of Scandinavia by people from Troy and Asia, as well as from other regions of Russia-Horde, which is referred to in the sagas as "Det Stora Svitjod" ("The Great Sweden"), or "Gardariki." But Heyerdahl was brought up on the Scaligerian chronology. Therefore, he prefers to believe that the Vikings first lived in Scandinavia, then went to Russia, to the Cossack Don, and there they became the Æsir. There, in Russia, the cult of their great god Odin was born, after which the Viking Cossacks set off on their way back, returned to Scandinavia, and settled there "for the second time." But, as we noted in CHRONS, Chapter 21, here we have before us the description in the "ancient" Scandinavian sagas of the "Mongol" conquest of the XIV century, which began from Russia-Horde. So, in the title of the newspaper article the Cossacks and Vikings should have been swapped: "The Vikings are Descendants of the Cossacks?" We see how much depends on the correctness of the chronology.

19.

THE STELE OF THE SUMERIAN KING NARAMSIN, ALLEGEDLY OF THE XXIII CENTURY B.C.

Prof. Alexey Tuzhilin drew our attention to the ancient stone stele of the Sumerian king Naramsin (q.v. in fig. 8.83), attributed today by historians to the XXIII century B.C. However, the alleged monstrous "antiquity" of this monument is most likely a mistake caused by the Scaligerian chronology. In the center of the stele is a king wearing a mediaeval horned helmet. The horns resemble an Ottoman = Ataman crescent. The king climbs the mountain, followed at a distance by soldiers with Cossack bunchuks. Above the top of the mountain, two stars are depicted, symbolizing a sort of shining. It is possible that in this way the artist depicted an erupting volcano. But the bas-relief also resembles a scene from the famous biblical story about the ascent of the "horned" Moses to Mount Zion to receive the Revelation of God. We already know that Moses was often portrayed with horns, i.e., the Ottoman crescent (q.v. in CHRON7, Chapter 18). Most likely, the biblical Mount Zion is the Italian volcano Vesuvius (q.v. in CHRONI, Chapter 1:11). By the way, the name *Zion* could be a slight distortion of the word *"shining"*

Apparently, the Sumerian stele depicts the events of the "Mongol" = Great conquest of the XIV century, or the Ottoman reconquest of the world in the XV-XVI century. Mistakenly believing that the "Mongol" conquest began from the territory of modern Mongolia, some authors figuratively express themselves as follows: "It seemed that some huge spring, twisted in the very center of Asia by someone's powerful hand, rapidly untwisted with a whistle and, ringing from tension, finally exhausted its energy and straightened, reaching its ends to the Danube in the west and the Yellow Sea in the east" ([870:1], p. 75). As we understand now, this is a description of the initial stage of the "Mongol" conquest. In the second stage, the straightened spring spun much further. It is interesting how the quoted text would sound if its author knew that the "Mongol" conquest actually originated in Vladimir-Suzdal Russia.

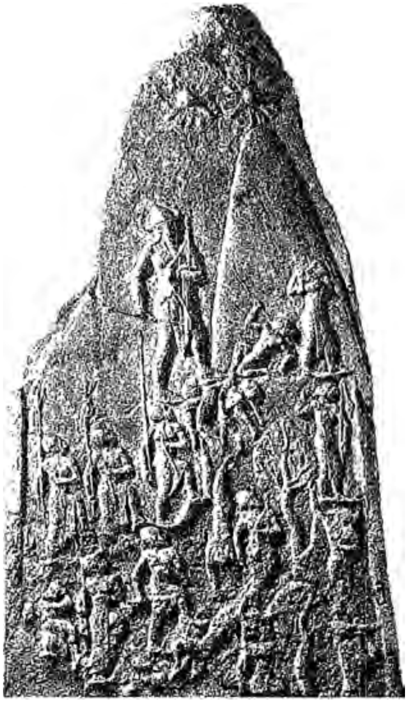


Fig. 8.83. Sumerian stone stele of king Naramsin, allegedly of the XXIII century B.C. The king in a mediaeval "horned" helmet, accompanied by soldiers with Cossack bunchuks, climbs a mountain, on top of which a fire burns. Probably a depiction of biblical Moses ascending Vesuvius. According to the new chronology, this is a story from the XIV century A.D. Taken from [988:1], p. 58.

20.

"POLOVTSIAN STONE WOMEN" AS OLD GRAVE STATUES OF THE XIV-XVI CENTURIES

In CHRON4, Chapter 14:6-7, and CHRON5, Chapter 19:4, we wrote that Russian burial customs had changed in the XVII century. The tombstones started to look very different. In addition, we drew attention to the fact that the famous "Polovtsian stone women," which can be found throughout almost all of Eurasia, from Western Europe to China, are most likely the tombstones of people who had created the "Mongol" = Great Empire (q.v. in CHRON5, Chapter 3:6). This is way the Horde sculptures are scattered over such a vast space. The center of the Empire, according to the new chronology, was in Vladimir-Suzdal Russia. This explains the especially significant number of female tomb statues in Russia and their almost total absence in the remote areas, such as the environs of China—very few women participated in the military campaigns of the Horde (q.v. in CHRON5, Chapter 3:6).

In this section we will present many rare images of the Horde's ancient tombstones (see fig. 8.84-8.108). The drawings of the statues are taken from the academic edition [817:1].

Today historians attribute the sculptures to unknown nomadic peoples who lived in the Middle Ages and then allegedly disappeared without a trace. Although they left us thousands and thousands of burial mounds and monuments scattered throughout Eurasia—up to Easter Island in the Pacific, where the famous stone statues still stand (q.v. in fig. 8.109); up to Eastern and Western Polynesia (q.v. in fig. 8.110 and 8.111); up to America with its "Indian idols" (q.v. in fig. 8.112) (see also CHRON5, Chapter 3:6).

As rightly noted in the book [420:1], "the wooden idols of the Indians of North America and the inhab-

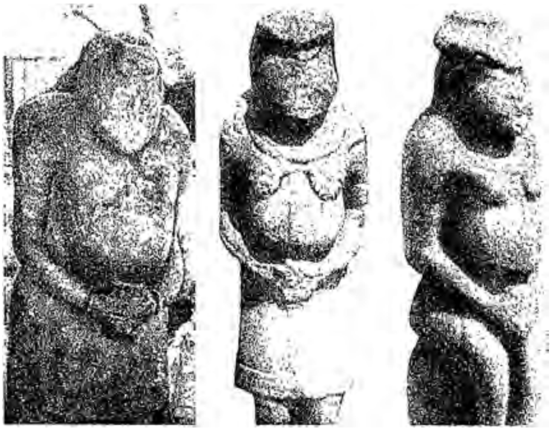


Fig. 8.84-8.86. LEFT: Stone sculpture in the courtyard of the Taganrog City Museum. Taken from [870:1], p. 25. CENTER: Standing "stone woman." Taken from [870:1], p. 26. RIGHT: Seating "stone woman." Taken from [870:1], p. 27.

itants of Polynesia are very similar. Is this an accidental resemblance or something else?" ([420:1], insert between pp. 96-97). Our reconstruction answers the question. The statues are similar because they were created on the territory of the "Mongol" = Great Empire within the framework of a single ideology and influenced by local factors.

Further, historians report the following about the sculptures on the territory of Russia. *"Back in the XVII century, thousands of stone statues stood on ancient mounds and in general on all sorts of hills, visible from afar in the steppe (on watersheds, at the confluence of the rivers, at crossroads).*

As a rule, the statues stood in pairs, and even five or ten of them on each mound. During the period of Russian development of the steppes, mounds began to be plowed up, and 'stone women' began to be de-

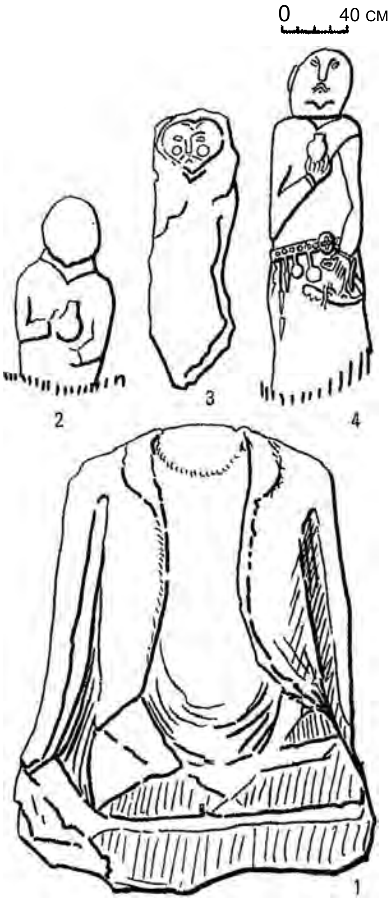


Fig. 8.87. Statues attributed to the "ancient" Altai Turks. 1) Saryg-Bulun, Tuva. 2) Kozheelig-Khovu, Tuva, Kara-Khol. 3) Bai-Taiga, Tuva. 4) Suglug-Aksy-Khol valley, right bank of the Karga river, 25 km from Mugur-Aksy, Tuva ([817:1], p. 99). According to the new chronology, these are the Horde-Cossack sculptures of the XIV-XVII centuries. Taken from [817:1], ill. 17.

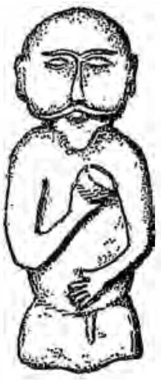


Fig. 8.88. A statue attributed today to the culture of the Turkic-speaking nomads of Kazakhstan and Central Asia. Jaxes-Arganates. According to the new chronology, this is a Horde-Cossack statue of the XIV-XVII centuries. Taken from [817:1], ill. 20.

Fig.8.89. Statues considered today as images of the "ancient" Turks. 1) Tengenbulak, South Kazakhstan. 2) Korumdy on Issyk-Kul Lake, Kyrgyzstan. According to the new chronology, these are the Horde-Cossack sculptures of the XIV-XVII centuries. Taken from [817:1], ill. 22.

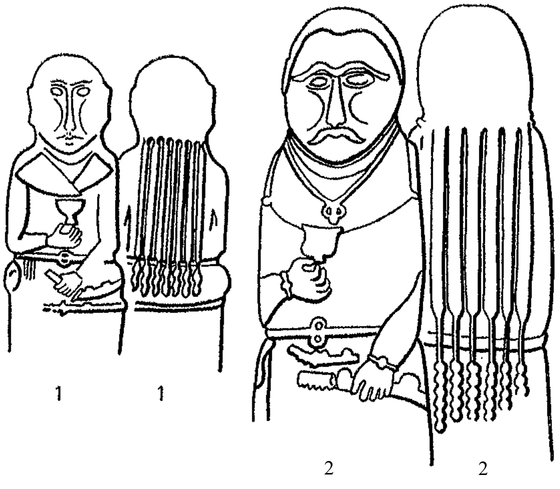
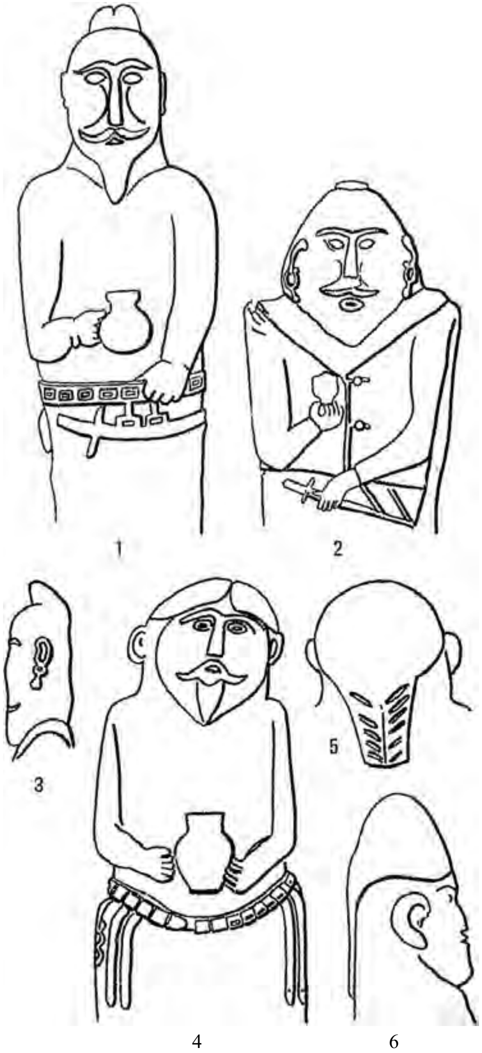


Fig. 8.90. Statues considered today as images of the “ancient” Turks, 1) Tyote tract in the Kurai steppe, Altai. 2) Kyzyl-Tei, Tuva. 3) Kham-Dyt River, Tuva. 4) and 5) Shemi River, Tuva. 6) Bizhiktig-Khaya. According to the new chronology, these are the Horde-Cossaclc sculptures of the XIV-XVII centuries. Taken from [817:1], ill. 22.



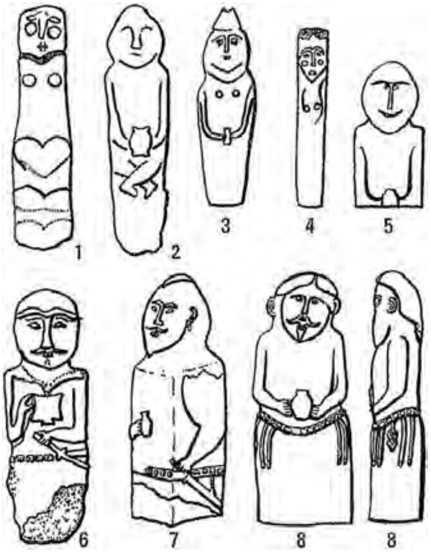


Fig. 8.91. Alleged Turkic statues of the VI-X centuries. 1) Totbanak tract, village of Tochka, Ulan district, Eastern Kazakhstan. 2) Eastern Kazakhstan. 3) Sergeevka village, Alma-Ata region. 4) Tochka village, Ulan district, Eastern Kazakhstan. 5) Pugachevo village, Kurchum region, Eastern Kazakhstan. 6) Tuura-Su river, Issyk-Kul basin. 7) Taarbol, Targalok River, near the village of Aryg-Bazhi, Tuva. 8) left bank of the Shemi River, near the confluence with Khemchik River, Tuva. According to the new chronology, these are the Horde-Cossack sculptures of the XIV-XVII centuries. Taken from [817:1], ill.23.

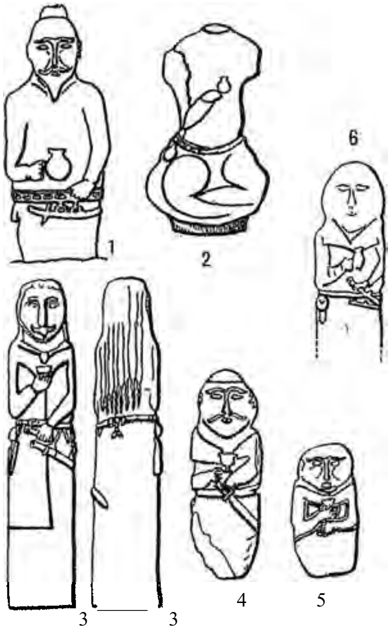


Fig. 8.92. Statues considered today as images of the "ancient” Turks, allegedly from the VI-X centuries. 1) Kurai steppe, Altai Republic. 2) Kyzyl-Mazhalyk village, Tuva. 3) Michurinsky state farm, Zaisan district, Eastern Kazakhstan. 4) Taldy-Su River, Semirechye. 5) Issyk-Kul Lake basin. 6) Karkaralinsk, Kazakhstan. According to the new chronology, these are the Horde-Cossack sculptures of the XIV-XVII centuries. Taken from [817:1], ill. 23.

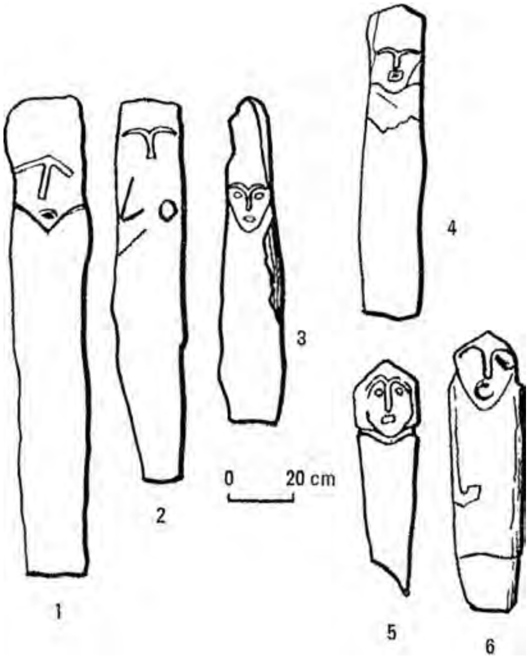


Fig. 8.93. Statues that today are called images of "ancient" Kimaks and Karluks, allegedly of the IX-X century. 1-4) Ush-Biyk, Semipalatinsk region. 5-6) Tochka, Ulansky district of Eastern Kazakhstan. According to the new chronology, these are the Horde-Cossack sculptures of the XIV-XVII centuries. Taken from [817:1], ill. 26.

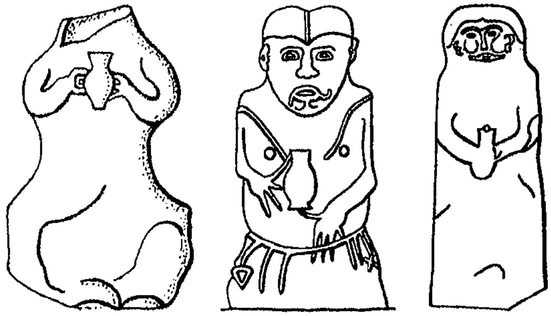


Fig. 8.94-8.96. Left: Statue attributed today to the "ancient" Chaatas culture. Tugu Turks in Khakassia. Basa River. According to the new chronology, this is a Horde-Cossack statue of the XIV-XVII centuries. Taken from [817:1], ill. 28. Center: A statue attributed today to the "ancient" Uighur Khaganate. Tugu culture. Ergi-Barlyk tract, Burun-Khemchiksky district. Most likely, this is a Horde-Cossack statue of the XIV-XVII centuries. Taken from [817:1], ill. 30. Right: A statue attributed today to the "ancient" Tyukhtyat culture. Village Znamenka. Most likely, this is a Horde-Cossack statue of the XIV-XVII centuries. Taken from [817:1], ill. 28.

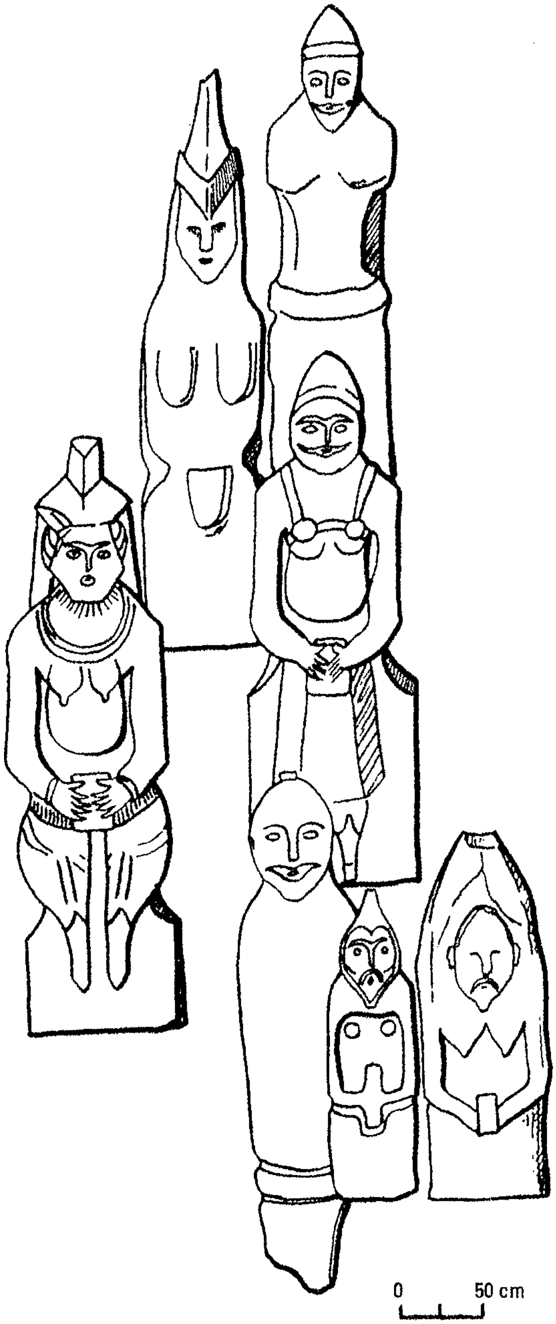


Fig. 8.97. Statues, today called images of Eastern European nomads. Excavations of the burial grounds of Porosye, the burial ground near Sarkel—Belaya Vezha, burial mounds in the Lower Don and Lower Volga steppes. Most likely, these are the Horde-Cossack statues of the XIV-XVII centuries. Taken from [817:1], ill. 26.

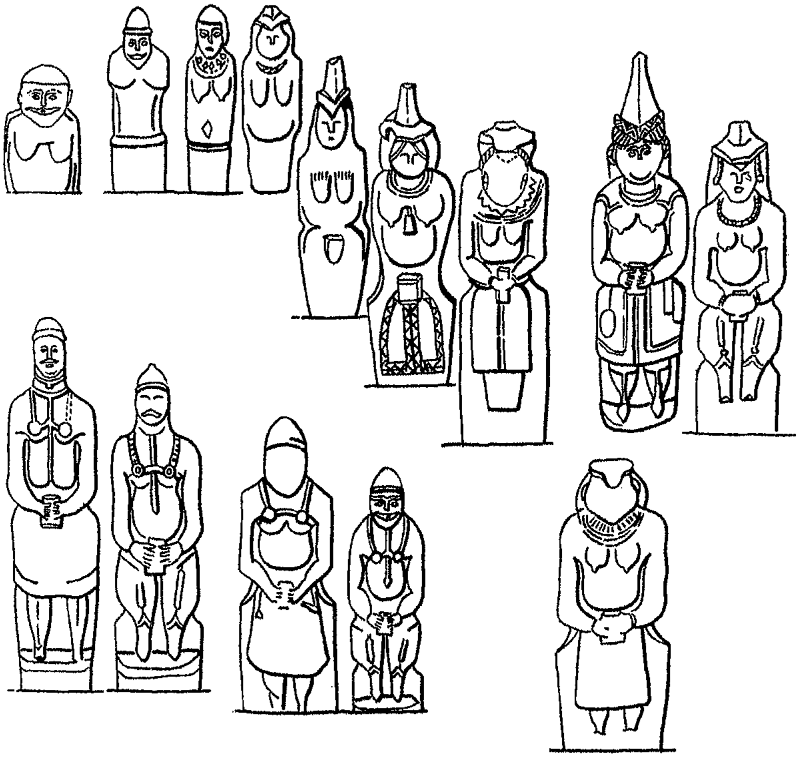


Fig. 8.98. Polovtsian statues of Eastern Europe. The name "Polovtsians" most likely came from the Russian word *"polye"* ("field"). These are the Horde-Cossack sculptures of the XIV-XVII centuries. Taken from [817:1], ill. 87.

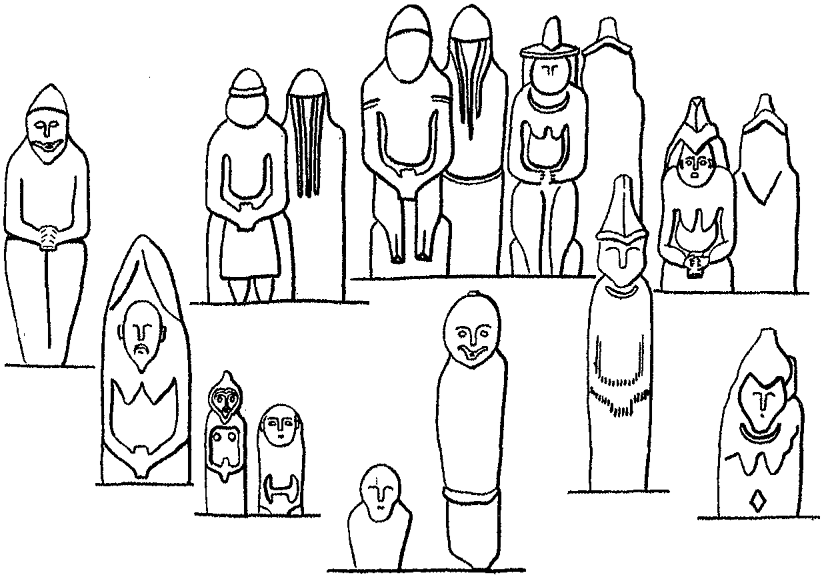


Fig. 8.99. Polovtsian statues in Eastern Europe. Most likely these are the Horde-Cossack statues of the XIV-XVII centuries. Taken from [817:1], ill. 87.

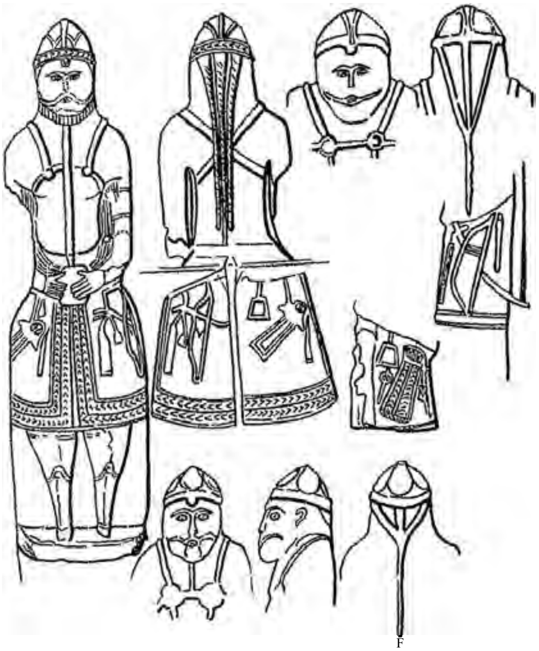


Fig. 8.100. Polovtsian male military statues in Ukraine and Russia. Zaporizhzhia, Dnipro, Kherson, Moscow, and Krasnodar museums. Most likely, these are the Horde-Cossack statues of the XIV-XVII centuries. Taken from [817:1], ill. 87.

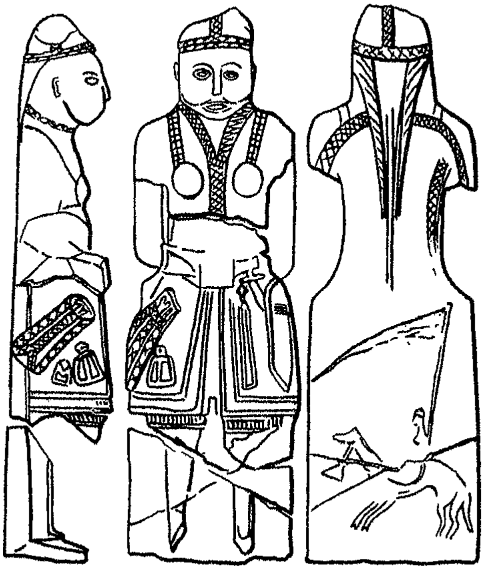


Fig. 8.101. Polovtsian male military statues in Russia. They are richer decorated than those in Asia and China. Most likely, these are the Horde-Cossack monuments of the XIV-XVII centuries. Taken from [817:1], ill. 87.

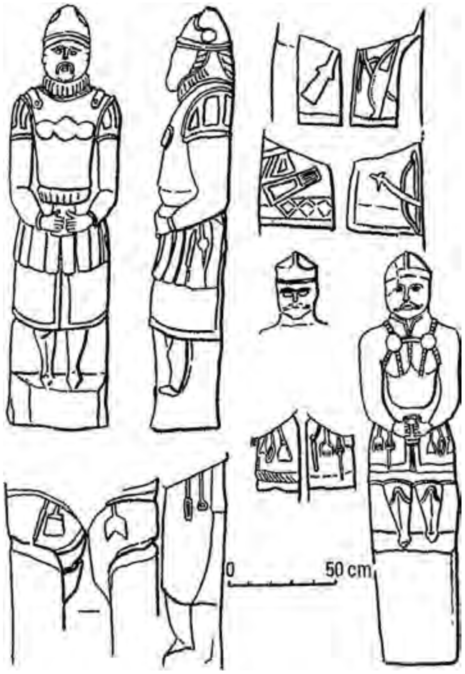


Fig. 8.102. Polovtsian male military statues. Russia. Most likely, these are the Horde-Cossack statues of the XIV-XVII centuries. Taken from [817:1], ill. 87.

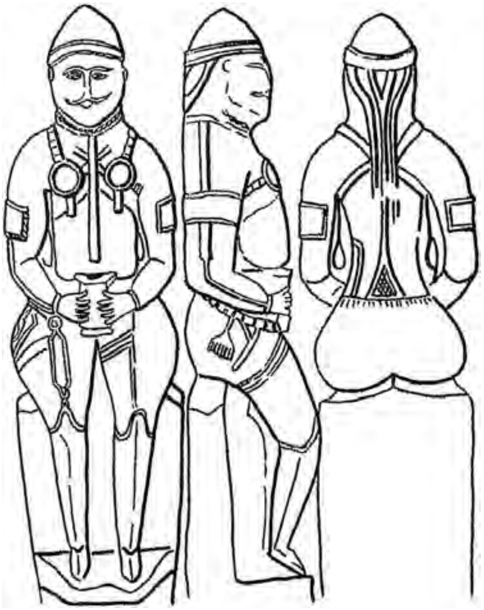


Fig. 8.103. Polovtsian male military statue. Front, side, and back view. Russia. Most likely, this is a Horde-Cossack statue of the XIV-XVII centuries. Taken from [817:1], ill. 87.

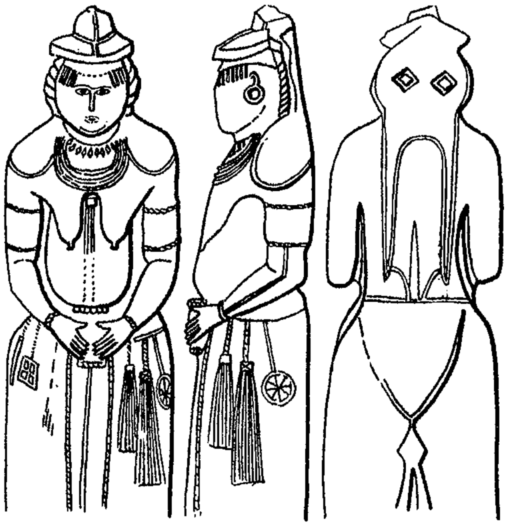


Fig. 8.104. “Statues of Polovtsi women in luxurious headdresses and caftans” ([817:1], caption to ill. 23). Russia. Before us are the Horde-Cossack sculptures of the XIV-XVII centuries.

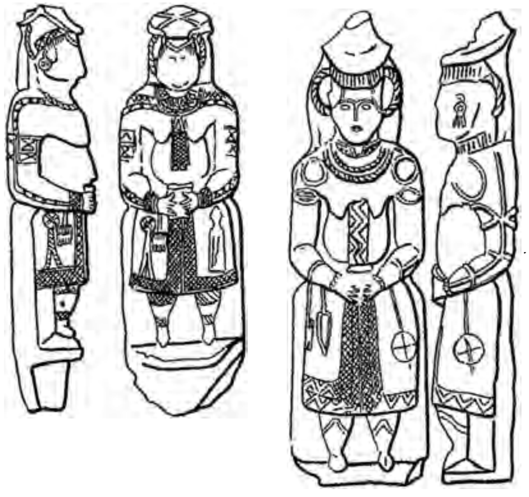


Fig. 8.105. Female “Polovtsian” stone statues. Richly decorated. Russia. Taken from [817:1], ill. 87. Most likely, before us are images of women of Russia-Horde of the XIV-XVII centuries.

stroyed in large numbers, or at best taken to peasant estates for practical needs and to landowners to decorate parks. *As a result, out of tens thousand statues that once stood on the steppe mounds, no more than 1500 have reached us”* ([817:1], p. 219). *The destruction was so intensive* that at the end of the XIX cen-

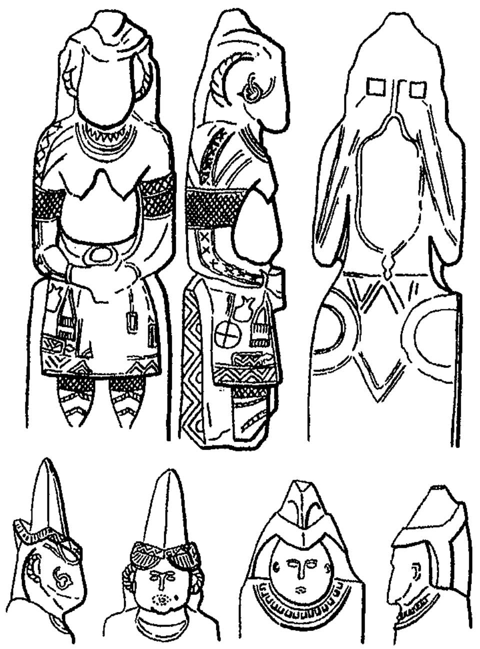


Fig. 8.106. Statues of “Polovtsi” women in rich outfits. Russia. Taken from [817:1], ill. 87. Apparently, before us are images of women of Russia-Horde of the XIV-XVII centuries.

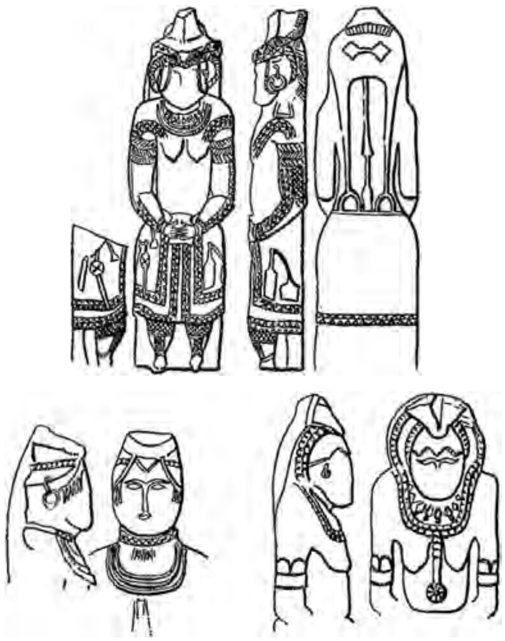


Fig. 8.107. Female “Polovtsian” statues in luxurious caftans. Russia. Taken from [817:1], ill. 87. Apparently, before us are images of women of Russia-Horde of the XIV-XVII centuries.

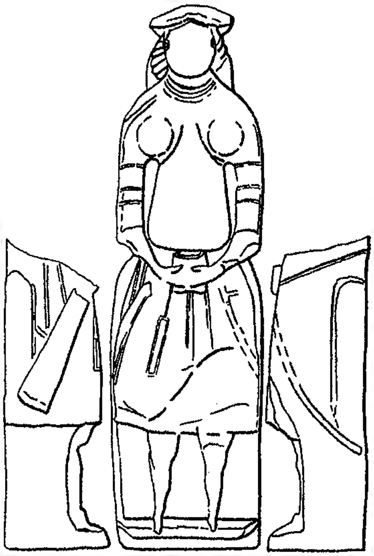


Fig. 8.108. Female "Polovtsian" statue. Russia. The surviving stone statues will help to understand how our ancestors dressed in the XIV-XVI centuries. Taken from [817:1], ill. 87.

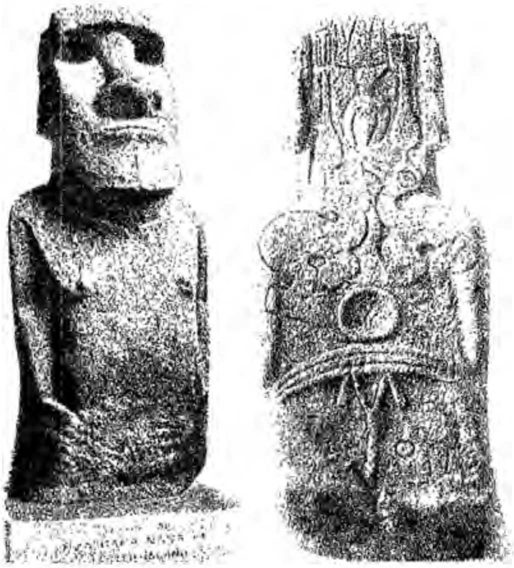


Fig. 8.109. Stone statue from Easter Island. British Museum. Note that the statue's arms are folded across its belly. Maybe a vessel was pressed to the stomach, like the vast majority of Horde statues in Eurasia. This part of the statue is visibly damaged. Probably, before us is a Horde-Cossack statue of the XIV-XVII centuries. Perhaps the first statues on Easter Island were erected when the Horde-Ataman fleet crossed the Pacific Ocean. There they could leave a Cossack military garrison. Taken from [420:1], insert between pp. 96-97.

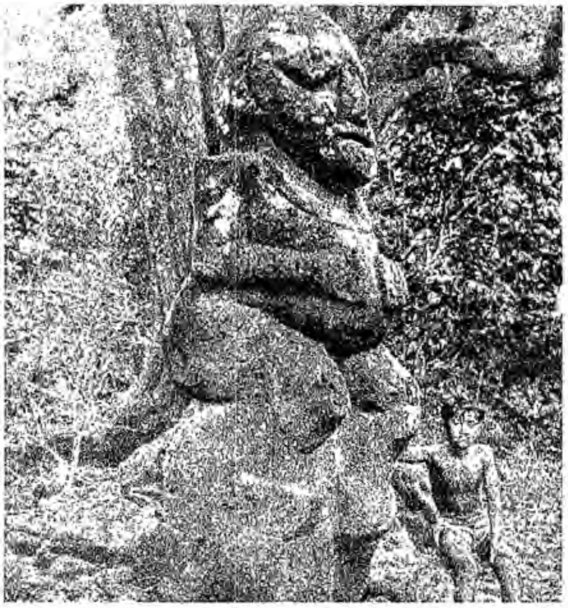


Fig. 8.110. Stone sculpture in Eastern Polynesia. Local motifs are superimposed on the general "Mongol" pattern, and yet the latter stays visible—the hands of the statue are pressed to the stomach. Taken from [420:1], insert between pp. 96-97.

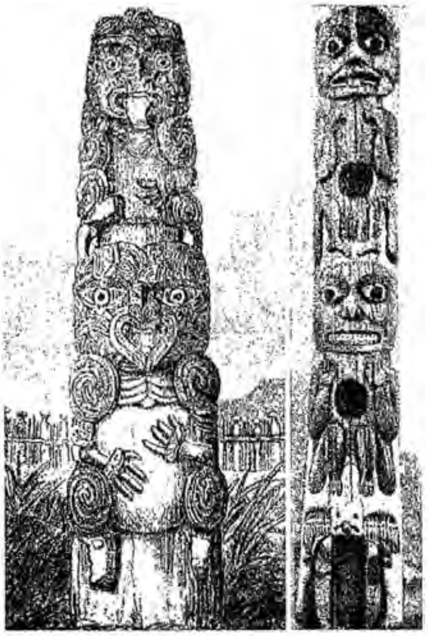


Fig. 8.111. Stone statues on the Tongo Islands in Western Polynesia. Giant stone gates called "tritilon." Taken from [420:1], insert between pp. 96-97. They could be created by the Horde colonizers of the XIV-XVI centuries or their descendants.

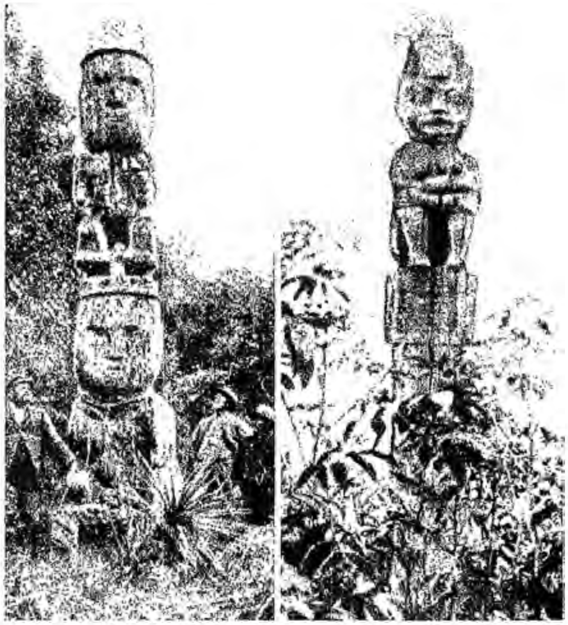


Fig. 8.112. Wooden idols of North America. Taken from [420:1], insert between pp. 96-97. Probably created by the Horde colonizers of the XIV-XVI centuries or their descendants.

tury the concerned Russian scientists obtained state protection for these amazing works of steppe art. By that time, however, the vast majority of the survived statues were already concentrated in the museums of the southern Russia.

Today we are assured that in the XVII-XVIII century most of the statues perished "due to the plowing of the steppes."

However, one wonders who was really disturbed by the figures that stood, as historians report, "on all sorts of hills, visible from afar in the steppe (on watersheds, at the confluence of the rivers, at crossroads)" ([817:1], p. 219). Most likely, not the "developers of the steppes." In the XVII-XVIII century, the new Romanov administration of Russia actively and enthusiastically smashed the ancient Horde culture.

As we now understand, ancient stone sculptures are depictions of our ancestors who created the Great Empire and modern civilization in general. In the XVIII-XIX century, most "stone women" were destroyed. The surviving remains are of great value to us. It is the memory of our not-so-distant past.

21.

THE HORDE COSSACKS OF THE XIV-XVI CENTURIES WORE HELMETS WITH IRON VISORS. WESTERN EUROPEAN ARTISTS DEPICTED THEM AS KNIGHTS

Scaligerian history has been assuring us for many years that the iron helmets with *visors* protecting the face were used exclusively by Western European mediaeval knights and that there was nothing like that in Russia. Of course, Russian warriors wore helmets, but they did not bother to protect their faces. Because, as historians began to explain in the XVII-XVIII centuries, only the Westerners were intelligent. However, as we have already showed, Western Europe of the XIV-XVI centuries was part of the "Mongol" = Great Empire. Therefore, Western European military technology was an integral part—and thus the inheritor—of the "Mongol" one. In addition, archaeological traces of weapons, which today are considered exclusively Western European, have been preserved in Russia. Today, however, archaeologists perceive such findings with bewilderment, and speak of them rather reluctantly. There is a reason for that. The old Russian visors on helmets (i.e., removable parts of helmets mounted on hinges or special pins) do not fit into the Scaligerian picture of history. So, they are evasively called "iron masks," so that readers do not think that these are genuine combat visors that protect the face. In other words, a sort of carnival masks.

A fundamental academic publication [817:1], edited by the historian academician B. A. Rybakov, reports: *"Iron masks found in the graves of the XII century have an unexpected look* [q.v. in fig. 8.113.—*Auth.]....* They have slits in the place of the eyes, nostrils and mouth. ... *Warriors probably used such masks as visors.* They are massive enough and firmly fixed on the helmet" ([817:1], p. 216).

The obvious military character of the masks found in the burials of the alleged XII century is emphasized by the fact that they lay next to helmets and chain mail (q.v. in fig. 8.113). It is evident that these are not funerary masks. Archaeologists themselves suggest their military purpose. They write: "It is scarcely legitimate to compare these masks in terms of their functional purpose with facial silver or fabric coverings, since they leave open precisely those sense organs (eyes,

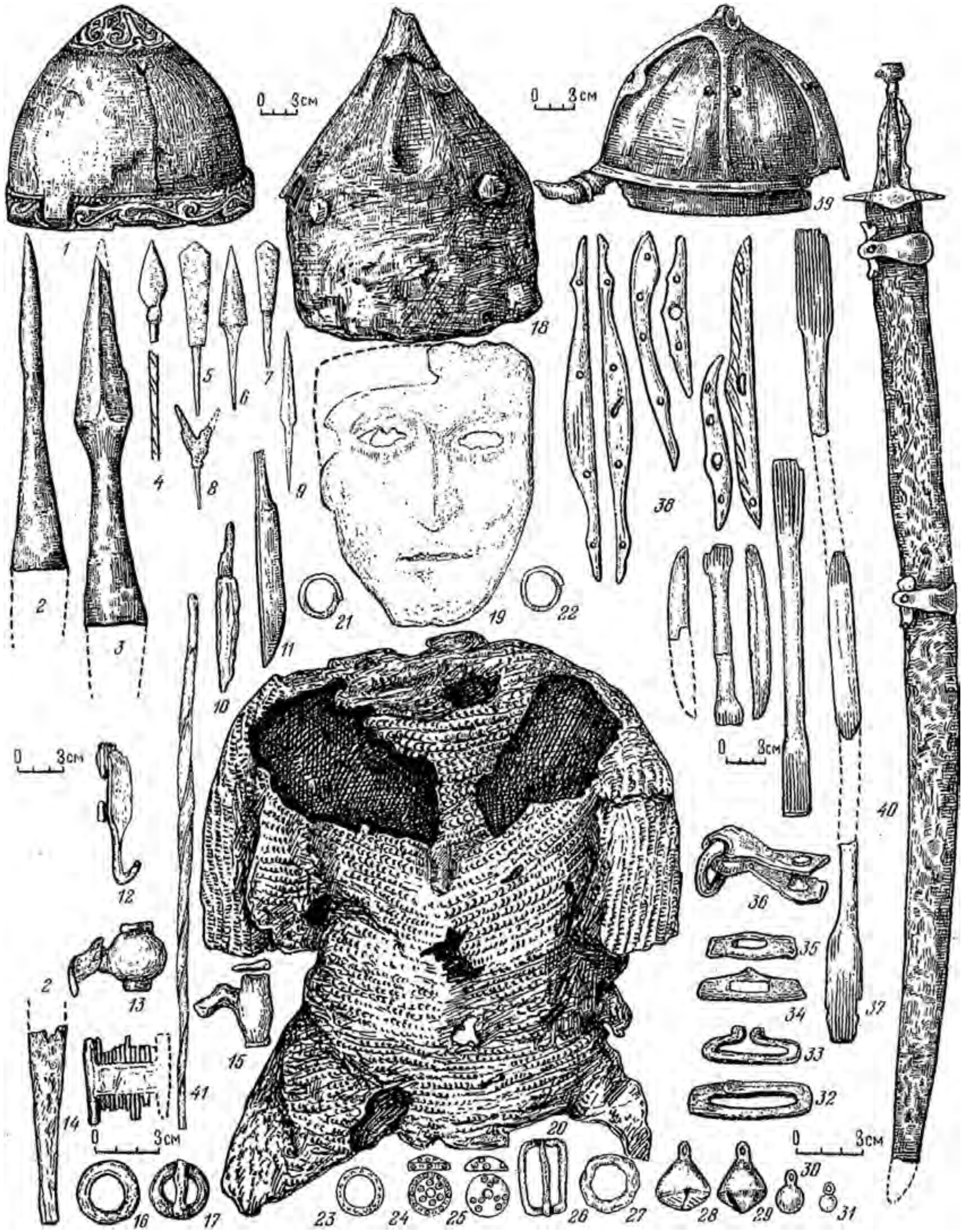

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Fig. 8.113. Iron visor of a Horde warrior of the XIV-XVI centuries, called "iron mask" today. It was attached to the helmet of a steppe warrior of the Polovtsian era, in the alleged XII century. Taken from [817:1], ill. 83.

mouth, etc.), which the [funeral] rites require to be carefully covered" ([817:1], p. 216).

Figure 8.114 shows "a warrior's weapons found near the village of Kovali" ([870:1], p. 53). The find was made in a burial mound south from Kyiv. On the head of a warrior is a helmet with a protective removable visor (q.v. in fig. 8.115). Moreover, at least a few of these Horde iron masks were found in ancient burial mounds. For example, the following is reported. "There were very interesting things in some mounds. For example, near the village of Kovali, a skeleton of a warrior was found in full armor with an iron mask on his face ... in the south of the Kyiv region, near the village of Rotmistrovka [q.v. in fig. 8.116.—*Auth.*] by peasants digging a hole in a mound. The fourth helmet mask was found in the Crimea, in the ruins of one of the houses of mediaeval Chersonesus" ([870:1], p. 62-63).

The manufacture of Scythian-Horde comfortable protective masks was, in some cases, even more complex than their allegedly later Western European simplified versions. We see that initially iron masks were firmly attached to the helmet, covering the entire face. There were several common types of masks. Before the fight, they were put on, and after the battle, they were taken off. How exactly the visor was fixed on the Horde-Cossack helmet during the campaign is seen in fig. 8.117. You can see the mounting pins on the helmet. Before the fight, the mask was turned over and lowered over the face.

Then, as technology progressed, modernized visors appeared—simplified and standardized masks that could easily be hinged up and open the face. At the same time, the movable visor could be quickly and easily lowered in case of danger.

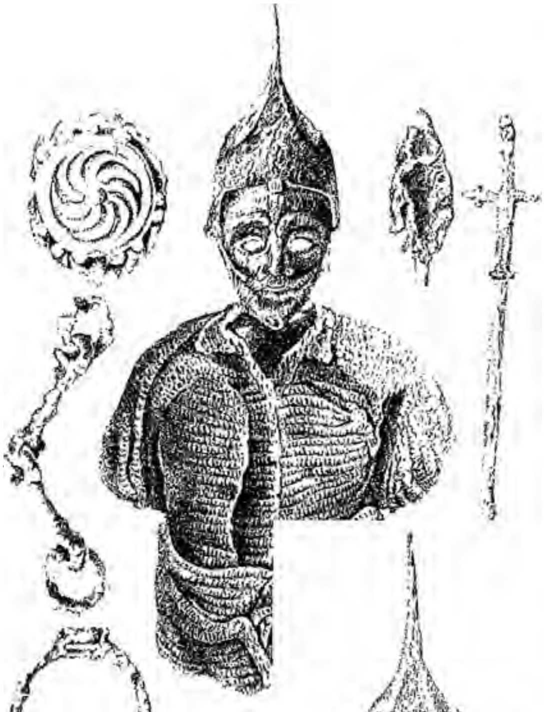


Fig. 8.114. Armament of a "nomad" warrior found in a mound near the village of Kovali, to the south of Kyiv. On the helmet is an iron visor. Taken from [870:1], p. 53.

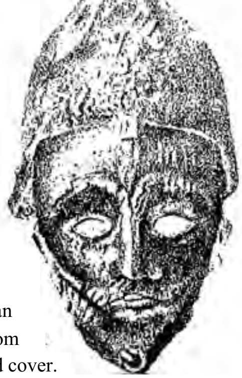


Fig. 8.115. Enlarged image of an old Horde visor-mask. Taken from [870:1], p. 53 and cover.

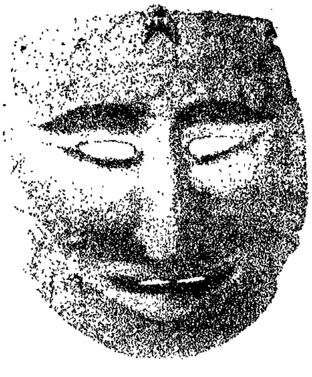


Fig. 8.116. "Iron mask found near Rotmistrovka" ([870:1], p. 63). Most likely, a Cossack visor of the XIV-XVI centuries. Taken from [870:1], p. 63.

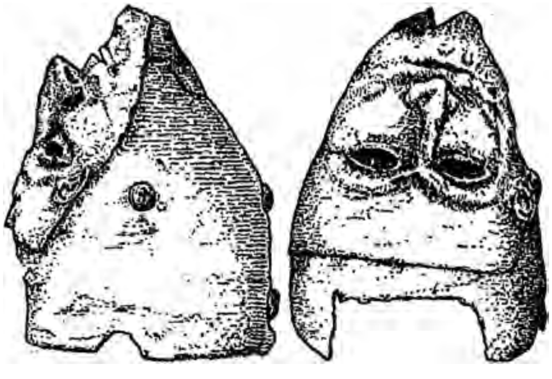


Fig. 8.117. Russian helmet of the alleged X-XIII c. with an iron visor in stowed position. Side and front view. Lipovets, Kyiv region. Taken from [781:0], p. 478.

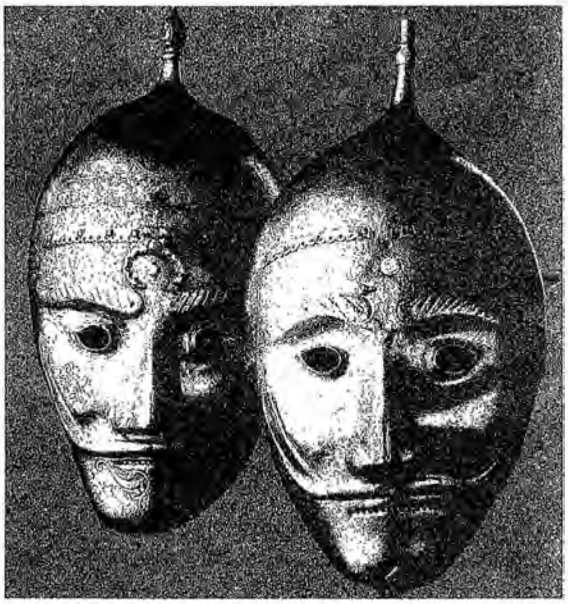


Fig. 8.117a. Luxurious military iron masks of the XVI century from the Treasury of the Moscow Kremlin. Today they are declared ‘‘Persian? However, as we now understand, these are ancient Russian-Horde visor masks. As noted in the museum description, there are traces of gilding on the masks. Adapted from article “Treasures of the Kremlin” in *National Geographic,* vol. 177, No. 1, January 1990, p. 88.

Regarding the gilding on some iron masks of the “nomads,” let us say the following. It turns out that archaeological excavations of mounds show that the “nomads” were wealthy. For example, gold and silver were widely used in everyday life. Historians prefer to explain this fact by a simple supposition that the “nomads” robbed rich countries. They write: “The *unexpected spread of gold jewelry with precious stones* among the nomads may be explained by their rapid enrichment during the predatory campaigns against Persia and Rome” ([817:1], p. 11). In other words, they were unable to make anything for themselves, and therefore they just robbed, robbed, robbed.

And further: “In all the graves of the groups I—III discovered so far, *gold and inlays* were found. *They decorated weapons, headdresses, belts, shoes, saddles, and harnesses, giving an impression of extraordinary luxury and wealth.* In reality [the historians reassure.—*Auth.],* massive gold objects are rather rare and small. Usually those are silver and bronze objects, covered with a thin gold or even gilded leaf. Red and purple inlay stones are relatively inexpensive.... The pattern is either stamped on a gold coating and a bronze base simultaneously, or a ribbed or twisted wire is soldered onto a smooth base and imprinted in a superimposed soft gold leaf” ([817:1], p. 12).

According to our results, there was plenty of gold and silver in Russia-Horde. Even excessively much, (q.v. in CHRON5, Chapter 12:4). But the Horde troops, of course, took with them on a campaign only rela- tively simple things, decorated, as archaeologists tell us, “only” with sheet gold and stones. It’s all clear. Massive cast and forged gold objects were left at home. And the marching iron masks of helmets were deco- rated modestly, only inlaid with small stones, gilded, or covered with gold leaf.

22.

INCESSANT EDITING OF OLD TEXTS AND INSCRIPTIONS BORDERS ON FORGERY

Josephus Flavius, in his book *The Jewish War,* directly writes about the conquest of America by the “ancient Romans,” which perfectly corresponds to our results, since “ancient Rome” is the mediaeval Russian-Horde Empire of the XIV-XVI centuries (q.v. in CHRONZ, Chapter 14). It is known that sailing to America across the ocean began in the XV century. Flavius literally writes the following: “And the power of the Romans, on the contrary, is invincible on the whole inhabited earth. And yet, all this was not enough for them, their desires went further. The entire Euphrates in the east, the Danube in the north, Libya in the south, which they cut through to the deserts, and Cadiz [Spain.—*Auth.*] in the West—all this did not satisfy them. *They found for themselves on the other side of the ocean anew world, and turned their weapons toward the treasures hitherto unknown to anyone”* ([877], book2, ch. 16, p. 180).

Everything here is called by its proper name. America really was called the “New World,” and it was really located over the ocean, and it turned out to be an immense source of gold and silver, that is, of “the treasures hitherto unknown to anyone.” This irrefutably proves that Flavius wrote his book not earlier than the end of the XV century, when America had already been discovered. Our attention to this place in the Flavius book was drawn by M. E. Polyakov.

We could limit ourselves by what has already been said, if not one piquant circumstance, which deserves a special discussion.

The above quotation is taken from the translation of Flavius from German into Russian, published in 1900. Translator Y L. Chertok. Naturally, we turned to other translations of Flavius, more modern ones. For some reason, the quoted passage was rendered differently in new translations. Translated from ancient Greek by M. Finkelberg and A. Vdovichenko, edited by A. Kovelman (Joseph Flavius. *The Jewish War.*— Moscow-Jerusalem: Gesharim, 1996 (5756), p. 150), it reads as follows:

"Roman weapons defeated the whole world! But they are not content even with this, and keep on looking for more and more new lands. In fact, it is not enough for them that their borders are the Euphrates in the east, Istres in the north, deserted and uninhabited Libya in the south, and Gadira in the West; no, they seek a new world over the ocean, victoriously carrying their weapons all the way to the hitherto most unexplored Britain."

In this translation, "the treasures hitherto unknown to anyone" became "the hitherto most unexplored Britain." As a result, the meaning of the text is entirely distorted. Instead of the New World, that is, the overseas America, appeared the British Isles "across the ocean." In this way, Flavius was fitted into the Scaligerian version of chronology. This falsified "translation" had a slight stretch, of course. The British Isles, separated from the European mainland only by the English Channel, can hardly be called a "new world" located "over the ocean." After all, it is clear from the meaning of the entire text that the Romans mastered something more vast than that, comparable to Eurasia. And the British Isles do not draw on such a comparison. As for America, it is indeed an overseas continent, the conquest of which was a grandiose undertaking of the Empire. As was noted by Josephus Flavius.

Here we had an opportunity to look into the "kitchen" of the Scaligerite editors. They ingeniously "translate" places of old texts that are inconvenient for them. After that, the remains of true story disappear under a layer of plaster.

It is not difficult to imagine how they acted in this particular case. Modern editors have translated Flavius from *Greek.* At the same time, they "correctly" translated the Greek word *"plutos"* (wealth) as *"brutes,"* that is, *Britain* (or something like that). And indeed, after all, the letters P and B denote, in general, the same sound in voiceless and voiced variants. And we talked a lot about the transition from L to R and vice versa above. This transition happened very often.

It is possible, however, that Flavius was already "corrected" in the XVII-XVIII century, when the "ancient" Greek text of *The Jewish War* was being written and slyly passed off as an "ancient" original.

Thus, the translation of an old text may depend significantly on the chronology and version of the story that the editor uses. The translator often can "pull up" a particular place to the "necessary" chronology. Therefore, we repeat once again: first, you must establish the reliable chronology, that is, the basis of history, and only then, based on correct dates, an old texts should be translated and interpreted. Linguistic arguments by themselves cannot serve as the basis of chronology.

In this case, the old translation by Y. L. Chertok was more correct than the modern one. Y. L. Chertok did not care about the "political correctness" of the text of Flavius, probably written in the XVI-XVII century, and whether it fits in the Scaligerian chronology. Naturally, the main "work" was done earlier, in the XVIII-XIX century. Today we are dealing only with individual "fleas" that were overlooked then, but which modern translators carefully weeded out to strengthen the "Scaligerian alibi."

Another bright example on this topic. In the Moscow museum of Kolomenskoye, there is a large stone with the image of a cross (q.v. in fig. 8.118 and 8.119). Next to the stone is a museum plate (q.v. in fig. 8.120), assuring us that "This granite boulder was used as a boundary mark of the lands of Prince of Polotsk Boris in the Western Dvina. The cross and inscription are carved on the stone. The inscription says: 'Lord, save your slave Boris? XII century." The cross on the stone is really carved. And there is an inscription too, but the text is not at all the same as on the museum plate. On one side of the cross, it is clearly written in ordinary Cyrillic: *"Sulibor."* And on the right, the word "cross" is written as *"chrost,"* which allows to read it both as *"cross"*and *"Christ."* In full this gives: *"Sulibor Chrost,"* that is, *"Sulibor Cross,"* or *"Cross of Sulibor"* Someone named Sulibor was probably buried under the stone, or put the stone there for some purpose. There is no

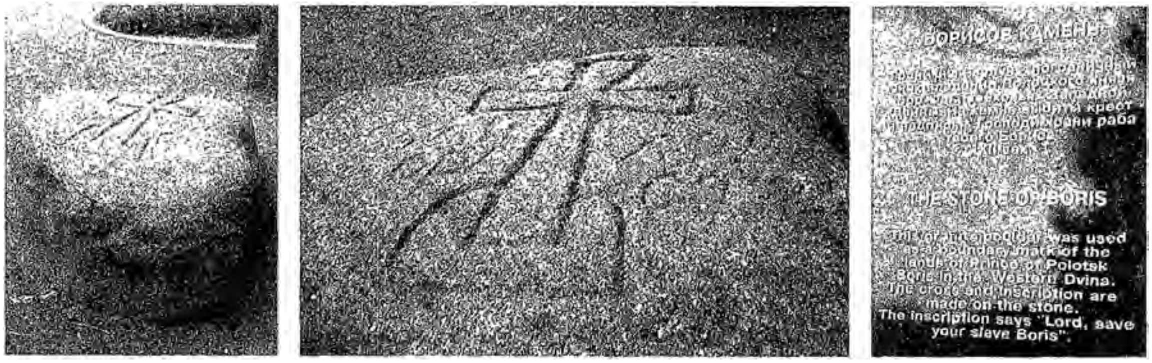

БОРИСОВ КАМЕНЬ
THE STONE OF BORIS
was used
as a boundary mark of the
lands of Prince of Polotsk
Boris in the Western Dvina.
The cross and inscription are
made on the stone.
The inscription says "Lord, save
your slave Boris".

Fig. 8.118-8.120. LEFT: “The Stone of Boris” in the Moscow museum of Kolomenskoye. CENTER: Cross and inscription on the “Stone of Boris.” RIGHT: The museum plate “explaining” what is written on the stone (or rather what is not), and adding the date, XII century, taken from nowhere. Photos taken by the author in 2001.

mention of “Prince Boris” or any modern religious phrase such as “Lord, save your slave.” What was the reason for so evident a forgery? Someone was looking for a “rock solid” confirmation of the modern version of ancient history. But there was no such rock. So, they took an old enough boulder and carved a cross and some ancient-looking letters on it, rightly expecting that few would be those wishing to search for any sense in them. It must be said that the inscription “Sulibor Cross” in itself cannot harm the Scaligerian history in any way. But they needed something more to make the boulder work *for* the Scaligerian history. So, they added an impressive date, “XII century.” Where did they take it from? It is not on the stone, only on the museum plate. And the inscription on the boulder could easily be made in the XIX century.

23.

THE "RUBLE" COIN OF KING EDWARD III OF ENGLAND

In the book *History of Europe* ([328:1], p. 227), our attention was drawn to the coin of the King Edward III of England, who is believed to have lived and reigned in the XIV century. The inscription on the coin is fascinating (q.v. in fig. 8.121). There are no comments about it in the *History of Europe,* Only the following is said: “The coin of Edward III” ([328:1], p. 227). At the same time, the inscription on the coin is clearly visible. It reads: “MONETA RVPBLLE.” That is, “RUBLE COIN.” On the other side of the coin, it is written: “REX EDOVARD,” followed or preceded by the letter “G,” probably meaning “Grand” or “Great.” That is, *“Great King Edward,”* or *“KingEdward the Great”*

So, it turns out that the coin of King Edward of England, bore a curious name, *“ruble”.* It is a pity that the compilers of the book [328:1] did not consider it important to tell us what was the meaning of the word *“ruble”* in the English language of the time. Scaligerite historians probably have an explanation. But from the point of view of the new chronology, there is nothing surprising that an old English coin was called with the Russian word *“ruble”*

24.

WHY AT THE BOTH MONUMENTS TO NIKOLAY KARAMZIN, ERECTED UNDER THE ROMANOVS, THE HISTORIAN HIMSELF IS ALLOWED A SECONDARY PLACE

This plot is not directly related to chronology, but as a distinctive touch of the era of the first half of the XIX century, it helps recreate the specific atmosphere in which the generally accepted version of Russian history was created and actively implemented.

As we have already said in CHRON.4, Chapter 1, Nikolay Karamzin (1766-1826) belongs to the cohort of those historians of the XVII-XIX centuries, in whose works the erroneous Millerian-Scaligerian version of Russian history was not only proclaimed but “perpetuated.” In fig. 8.122, we present four old portraits of Karamzin.

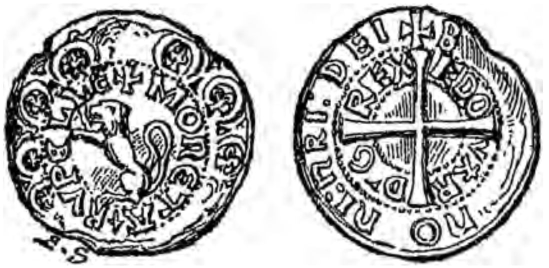


Fig. 8.121. Coin of the XIV century King Edward III of England. On one side (left), a lion is depicted, around which is written: "MONETA RVPBLLE," that is, "RUBLE COIN." Taken from [328:1], p. 227.

Karamzin was a native of the Simbirsk province [850:1], p. 7. So, in 1845, it was in the city of Simbirsk that the main monument to the historian was erected, which is standing there to this day (q.v. in fig.8.123 and 8.124). It was placed "on the site of the old Kremlin of the middle of the XVII century" ([850:1], p. 5). The old Simbirsk Kremlin "has not survived." The Karamzin monument "has its own complicated history, many important details of which are unknown even to professional historians" ([850:1], p. 5). It is believed that it was in Simbirsk that Yemelyan Pugachev was imprisoned, and from Simbirsk he was then transported to Moscow to be executed ([768:1], pp. 21-22).

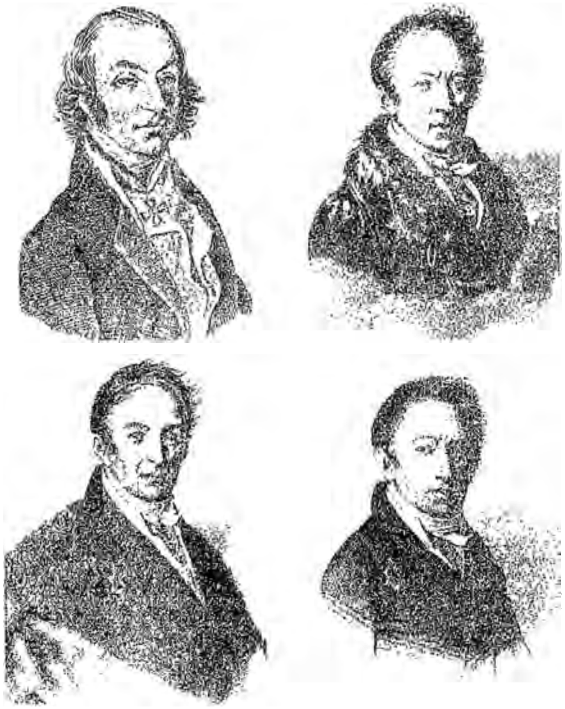


Fig. 8.122. Four portraits of Nikolay Karamzin. In the first row are an engraving of 1811 and a lithograph of 1816. The years of the engravings in the second row are not indicated. Taken from [850:1], p. 20.

The erection of the monument to Karamzin in his birthplace, Simbirsk, began in 1833 and ended with its opening in 1845 ([850:1], pp. 11, 19).

The monument makes a strange impression (q.v. in fig. 8.125). On a high pedestal, there is not a statue of Karamzin, as one would expect, but a huge symbolic figure of Clio, the muse of history. Karamzin is only present in the form of a small bust inside a niche in the pedestal. The inscription says: "To N. M. Karamzin, historian of the Russian state, by the order of Emperor Nicholas I, in 1844."

On the right and left sides of the pedestal are two bronze bas-reliefs. In the left, northern one (q.v. in fig. 8.126, top), "Karamzin is reading excerpts from his history before Emperor Alexander I, in the palace of Grand Princess Ekaterina Pavlovna, in Tver, on March 18,1811" ([850:1], p. 30). In the right, southern bas-relief, "Nikolay Mikhailovich [Karamzin.—*Auth.]* is depicted on his deathbed, surrounded by his family at the moment when he got acquainted with the rescript of Nicholas I awarding him with a generous pension. Following the canons of classical style, all the figures are depicted in antique clothes" ([850:1], p. 19). Karamzin himself is in an "ancient" Roman toga (q.v. in fig. 8.126, bottom). "Standing next to him, Fortuna (the goddess of happiness, luck and fate among the ancient Romans) *pours out coins from the Horn of Plenty,* which a child picks up" ([850:1], p. 32).

The meaning of this scene is quite transparent. The fact is that the Romanovs very generously paid Nikolay Karamzin for his *History of the Russian State.* The following is reported: "On May 13, appeared the royal rescript [of Nicholas I; written by Vasily Zhukovsky—*Auth.*] addressed to the Minister of Finance, according to which Nikolay Karamzin was granted, on the occasion of his departure "abroad to cure his health, *fifty thousand rubles a year, so that this amount, payable to him as a pension, was after him paid in full to his wife, and after her death, also in full, to their children—the sons until all of them enter service, and the daughters*

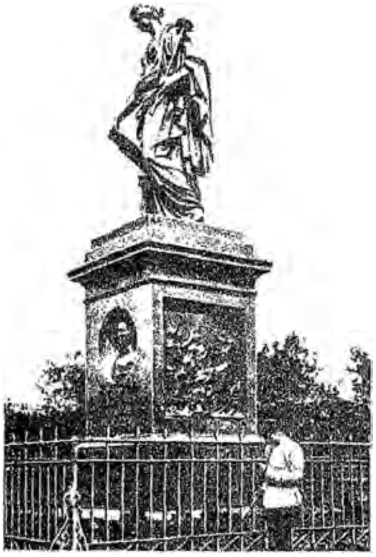


Fig. 8.123. Monument to Nikolay Karamzin in Simbirsk. On the pedestal is the muse of history, Clio, with volumes of Karamzin's *History of the Russian State.* From a postcard of the early XX century. Taken from [850:1], p. 18.

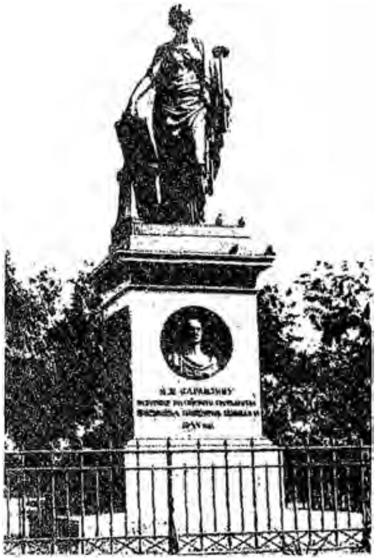


Fig. 8.124. Monument to Nikolay Karamzin in Simbirsk. The bust of Karamzin is placed below, in a niche. In fact, this is not a monument to him, but to the Romanovian version of Russian history. Taken from [850:1], title page.

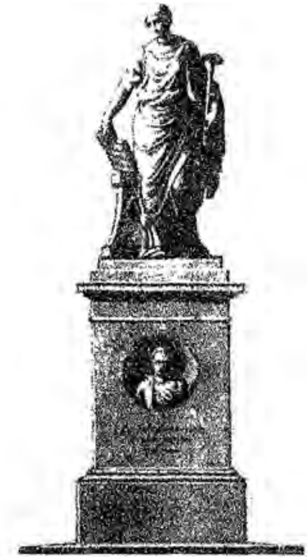


Fig. 8.125. "The monument to N. M. Karamzin being built in Simbirsk. Design by S. Halberg. From *The Solemn Meeting of the Imperial Academy of Sciences. Dec.* 1,*1866. The 100th anniversary of Karamzin.*—SPb., 1867" ([850:1]).

until the last of them gets married" (Albert Starchevsky. N. *M. Karamzin.—St.* Petersburg, 1916, p. 264). As we see, this *huge amount,* was not a one-time allowance for a trip to Italy for cure, but a permanent pension to Karamzin and his family" ([850:1], pp. 32-33).

The creation of the monument to Karamzin was commissioned to the sculptor Samuel Halberg ([850:1], p. 15). He, of course, agreed. In the summer of 1838, "the Emperor [Nicholas I.— *Auth.*] ordered to sign with Halberg a contract for the creation of the monument within 3 years" ([850:1], p. 16). It should be said that, by this moment, other sculptors had already prepared three projects of the monument, and *all of them had been approved by the Academy of Arts!* However, something in those projects did not suit Emperor Nicholas I. Modern historians are perplexed about this: "How did it happen that instead of the three projects of the monument to Karamzin, already approved in 1833 by the Academy of Arts, the Czar five years later had chosen a new project, drawn up by Professor Samuel Halberg?" ([850:1], p. 14).

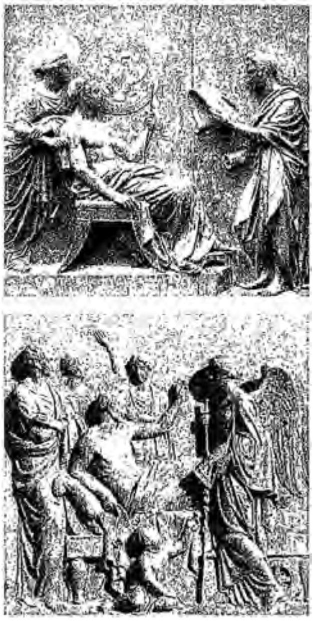


Fig. 8.126. The bas-reliefs for the monument to Nikolay Karamzin in Simbirsk ([850:1], p.14).

Thus, it turned out that the design and installation of the monument to Karamzin were under direct control of the Emperor of Russia. It shows how much attention was paid to this seemingly not-so-big an event (on the scale of the Russian Empire). The monument raised to the rank of a state affair that required the personal attention of Nicholas I himself. The Minister of Internal Affairs, Dmitry Bludov wrote: "The construction of a monument to Karamzin in Simbirsk has received the highest permission" (cit. acc. to [850:1], p. 12). Moreover, Nicholas I even found time to personally choose a place for the monument in Simbirsk. The following is reported: “To the west of the governor’s house, where there were private estates, Nicholas I ordered to arrange a square, in the center of which the monument to Karamzin would be erected” ([850:1], p. 13).

Halberg soon presented his project of the monu- ment in two versions. The first and main version was precisely the one that had finally been installed in Simbirsk. From the very beginning, it went “under the letter A,” that is, was considered most suitable. Halberg’s project was then fully approved by the Council of the Academy of Arts ([850:1], p. 15). That is, the final decision obtained the form of an official admin- istrative document. The second version of the monument, going “under the letter B,” was more realistic in the sense that it was the statue of Karamzin himself on the pedestal ([850:1], p. 15). But it was rejected. And we will now understand why.

The sculptor Nikolai Ramazanov, the student of Samuel Halberg, wrote the following about the both projects: “Some of the experienced artists criticized Halberg for his putting on the pedestal Clio, and not Karamzin. However, this preference for Clio was made,, presumably, *under some extraneous insistence,* the proofs of which are two beautiful clay sketches of the Karamzin statues made by the hand of Halberg and now in possession of the author of these lines” (Nikolai Ramazanov. “Pyotr Andreevich Stavasser.”—In: *Russian Bulletin,* 1863, No. 1, p. 221; [850:1], p. 15).

Today, the following is written on this topic: “Ramazanov refrained from deciphering the ‘extraneous insistence,’ but there is no doubt that it meant the intervention, if not of Nicholas I himself, then of his entourage” ([850:1], p. 16). In any case, “under ‘some extraneous insistence,’ the inscription on the monument’s pedestal has also changed. On the Halberg’s model it was written: ‘To N. M. Karamzin, who rendered great services to literature and history.’ And on the completed monument, the inscription in gilded overlaid letters says: ‘To N. M. Karamzin, historian of the Russian State, by order of Emperor Nicholas I, in 1844’ ” ([850:1], p. 16). Thus, the imperial court of the Romanovs, and maybe Nicholas I in person, most likely was the true ideologist of the monument to Karamzin.

“The casting of the bronze statue of Clio was carried out in the workshops of the Academy of Arts under the guidance of the most experienced master of this art, Baron Piotr Klodt. The workshops were located in St. Petersburg, from where the finished monument was transported to Simbirsk. In the summer of 1843, the statue of the muse of history was with great difficulty delivered by the Volga to Simbirsk.... The quadrangular pedestal made of red-brown Finnish granite also arrived from the capital” ([850:1], pp. 17-18).

Let us now take a closer look at the monument itself and quote its official description presented by Samuel Halberg. “It would be decent and elegant to install Clio, the muse of history, as a monument, on a rich pedestal, with her emblematic attribute, a trumpet, in her left hand, and depict her as laying with her right hand the *tablets of the Russian State* on the altar of immortality, thus consecrating them to immortality” (cit. acc. to [850:1], p. 15).

This is where everything becomes clear. The Romanovs erected a monument, not to the historian Karamzin, but to the *content* of his work—*History of the Russian State.* In other words, the statue was conceived not so much as a monument to the author but as a monument to the Romanovian version of Russian history. The fact that it was Karamzin who wrote it was not of fundamental importance to the Romanovs. They could choose for this work any other capable Romanovian historian, diligent enough to strictly follow the instructions of the Romanovs. That is, the point was not in the identity of the author, but in the new version of the history that he was supposed to write. This is why they decided to put on a pedestal precisely the recently created Romanovian-Millerian “history of Russia.” Of course, Karamzin was not forgotten, but they deliberately assigned him a secondary place. Namely, not on the pedestal, but in a modest niche inside it. The laborer was shown his true place. The place of an obedient mouthpiece who conveyed to the public the official vision of history, which is now strongly recommended to be memorized by everyone.

Recall that it was Karamzin who first introduced the broad Russian public of the XIX century to the “new history of Russia.” “Alexander Pushkin, referring to the main work of the historiographer, wrote with admiration: Ancient Russia was discovered by Karamzin, like America by Columbus...” ([850:1], p. 29). In particular, Karamzin was the first to widely propagate the Romanovian version of the history of the "very bad Ivan the Terrible." They write as follows: "Karamzin in his *History of the Russian State* angrily branded the tyranny of Ivan the Terrible and the horrors of the *oprichnina,* the secret villainy of Boris Godunov" ([850:1], p. 29). By the way, in the work of Vasily Tatishchev (rather *attributed* to Tatishchev today; q.v. in CHRON4, Chapter 1), which preceded Karamzin's *History,* nothing is said about the *oprichnina!*

So, Karamzin has received what he deserved—a modest but still respectable place at the plinth of the monument to the Romanovian history of Russia. He wanted to do his best and succeeded. The authorities graciously praised him. Moreover, he was rewarded with a pension of fifty thousand rubles a year, which was quite a lot at the time.

Moreover, on one bas-relief of the monument, they decided to show the Romanovs' highest approval of Karamzin's work. Namely, Emperor Alexander I graciously listens to Karamzin's *History.* And on the other bas-relief, they emphasizedly frankly depicted how much money the historian was paid for his ceuvre—coins are pouring down at Karamzin's feet.

However, in the XIX century, few were those who understood the true meaning of the monument to the "new history of Russia" erected by the Romanovs. "The images of strangely dressed figures [for the XIX century spectators, already brought up on the Scaligerian-Millerian history.—*Auth.*], some even half-naked, were perplexedly perceived not only by ordinary people but sometimes by literate people. The monument, incomprehensible to many people, was nicknamed cast- iron woman (P. Martynov. *Simbirsk: 250 years...*—Sim-birsk, 1898, p. 82)" ([850:1], p. 38). For example, Nikolay Gogol wrote about the Karamzin monument: "The monument erected in Simbirsk to Karamzin has already been brought to its place. The people look at the statue of Clio and try to guess who it is—Karamzin's daughter or his wife? The unfortunate person does not understand at all that this is the goddess of history! I cannot find words to express my annoyance to you that in honor of such a person they erect *eternal nonsense"* (N. M. Yazykov. *Free-thinking lyre,* p. 300) ([850:1], p. 19). Gogol clearly did not realize *what* the colossal monument in Simbirsk was actually dedicated to.

By the way, in all this, the already familiar style of the Romanov era comes through. Some of the essential things they publicly announced were truly understood only by a few initiates admitted to actual history. The Romanovs resorted to allegory to disguise the real meaning of some of their decisions. The same applies to the writing of the Bible in the XVI-XVII century. The real story was presented slightly encrypted, understandable only to a narrow circle of initiates. A completely different interpretation and understanding inspired the general public. As a result, some time after, everybody got completely confused. Much was forgotten, and in the end the true meaning of the allegory was lost not only for the majority of readers, but even for the descendants of "cipher makers."

The fact that all the characters on the "monument to Karamzin" are depicted in "antique" clothes is also quite natural. As we now understand, "antiquity" is essentially the history of the Horde Empire of the XIV-XVI centuries. Karamzin composed this story in the way the Romanovs needed.

It is reported that "Nicholas I sought to bring the Historiographer—*the mouthpiece of the government course*—closer to himself. ... He engaged Karamzin to take part in the editing of important 'state papers' and hinted at the possibility of offering him the post of minister" ([850:1], p. 32). It is believed that Karamzin evaded such offers.

Now, let us take a look at the other monument to Karamzin erected under the Romanovs. The second, and last, was erected in 1911-1913, more than 60 years after the first, "in Ostafyevo, not far from Moscow, near Podolsk, where the estate of the prince and poet Pyotr Vyazemsky, the brother of Karamzin's wife," was located ([850:1], p. 36). An interesting question immediately arises: in what manner was that monument made? Will we finally see Karamzin himself on the pedestal? No! The second monument follows the same (strange, but only at first glance) concept as the first. Namely, "a low pedestal with his bas-relief framed by laurel branches, *and on the top of the pedestal are seven bronze volumes of the* HISTORY OF THE RUSSIAN STATE, *which was written here, in Ostafyevo"* ([850:1], p. 36).

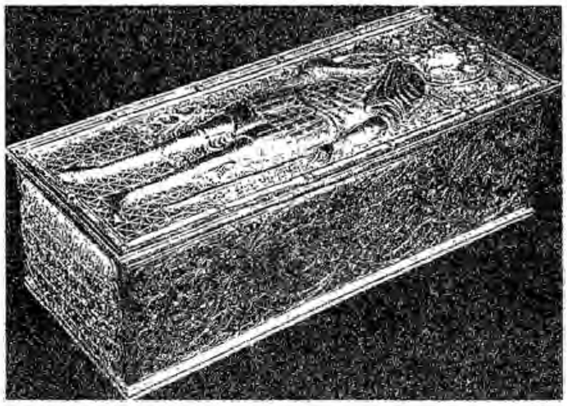
We see that under Nicholas II, once again, not so much Karamzin himself was immortalized, but the content of his crafty *History.* Moreover, in this case, the monument to the *Romanovian history of Russia* was erected in the very place where this *History* was *written,* that is, in Ostafyevo. So to speak, they respectfully marked the place from where the fake Romanovian version set off into the wide world.

Apparently, until the beginning of the XX century, there was a strong belief that the fate of the Romanovs greatly depended on the fake history of Russia invented by them in the XVII-XVIII century. This is why the two monuments "to Nikolay Karamzin" were not really monuments to the Historiographer, but to the Romanovian version of history, which he perpetuated in his oeuvre.

25.
GOLDEN SHROUD COFFINS IN RUSSIA

In CHRON5, Chapter 19:4.3, we discussed the old Russian custom of burying prominent people in golden shroud coffins. Then the tradition migrated to African Egypt, where traces of it have been discovered, for example, in the famous burial of pharaoh Tutankhamun. The pharaoh was buried in a golden coffin with a relief mask of his face. The Romanovs later transformed this Russian custom by a special decree, so the royal burials in the Romanovian Russia no longer resembled "golden matryoshka coffins." And the former luxurious Horde burials were destroyed. However, traces of the old Russian custom have survived. In CHRONS, Chapter 19, we have shown the photos of rich gilded ark of Czarevich Dmitry.

Here are the photographs of two more Russian golden arks of the late XVI—-early XVII century, probably conveying to us a general view of the Horde golden royal coffins. Most likely, already in a simplified form. Today they are kept in Moscow. Figure 8.127 shows the reliquary of St. Theodore Stratelates, made in 1598 (SMMK). Figure 8.128 shows the shrine for St. Anastasia the Roman relics, made in 1604 (SMMK). All three luxurious shrines—Czarevich Dmitry, Theodore Stratelates, and Anastasia the Roman—were created in the same style, showing that such a custom of "golden coffins" still existed in Russia at the end of the XVI and the beginning of the XVII century. Moreover, they still made many of such golden arks at that time. Archbishop Arseny wrote "in one place of his notes that Boris Godunov, according to him, 'made *many other arks of pure gold,* and put in them all the holy [parts] of the relics' " ([305], p. 166).



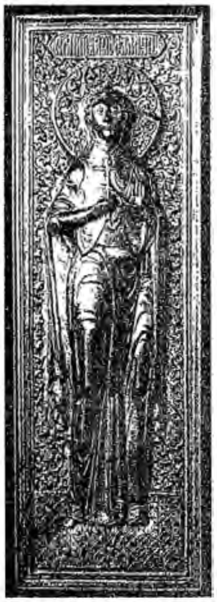


Fig. 8.127-8.128. TOP: "The reliquary of St. Theodore Stratilates. 1598" (SMMK). RIGHT: "The reliquary of St. Anastasia the Roman. 1604" (SMMK). We see that the old Russian-Horde custom of burying prominent people in golden coffins with a relief image of the deceased was still preserved, albeit in a simplified form, in the late XVI—early XVII century, and probably later. Taken from [305], pp. 172,173.

26.
WHAT IS DEPICTED ON THE PAINTING "THE BATTLE OF ALEXANDER AT ISSUS" BY ALBRECHT ALTDORFER, ALLEGEDLY OF 1529?

Figure 8.129-8.130 show Albrecht Altdorfer's monumental painting, "The Battle of Alexander at Issus," allegedly created in 1529. It is believed that the painting depicts the battle of Alexander the Great with the Persian king Darius III ([1203], p. 26). The famous canvas is striking by the grandeur of the battle. The artist clearly emphasized its exceptional importance as a battle of nations. According to our reconstruction, we see here a symbolic, generalized image of the Ottoman = Ataman conquest of the XV-XVI century. It is the biblical conquest of the Promised Land. The idea of the "ancient" Alexander the Great basically absorbed the "biography" of the famous Ottoman Sultan Suleiman the Magnificent of the XVI century (for details, see CHRON5 and CHRON6,

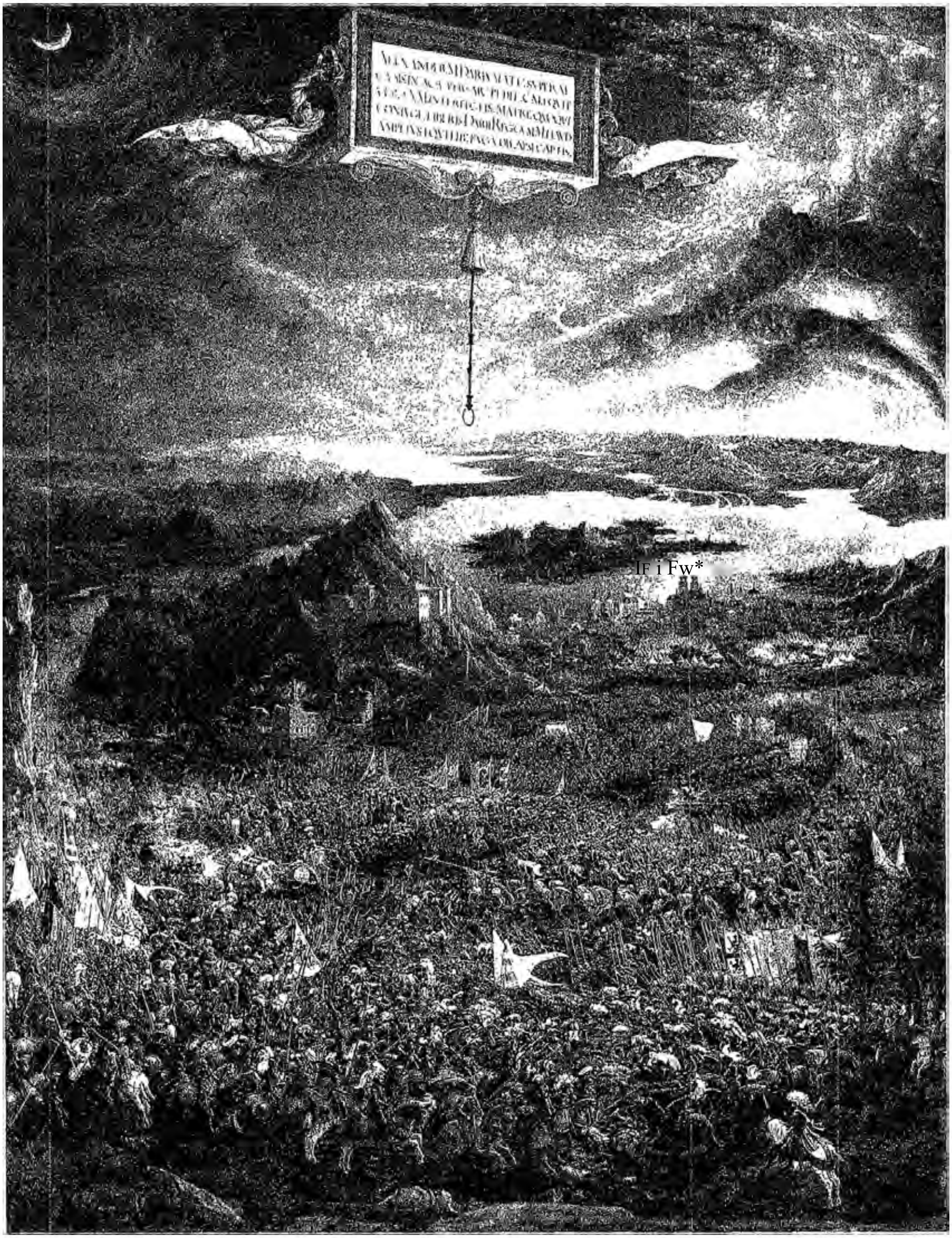


Fig. 8.129-8.130. “The Battle of Alexander at Issus” by Albrecht Altdorfer, allegedly of 1529. It is believed that the painting depicts the battle of Alexander the Great with the Persian king Darius. According to our reconstruction, it is a symbolic image of the “conquest of the Promised Land,” that is, the Ottoman-Ataman conquest of the XV-XVI century. Taken from [1203], ill. 15.

Chapter 12). His opponent, "Persian Darius," is probably *P-Rus Orda,* that is, White Russia-Horde. Recall that, according to our results, the conquest of the Promised Land in the XVI century led to a clash between the Ottomans = chieftains and the descendants of the Horde, which conquered Western Europe for the first time back in the XIV century. So the Ottoman = Ataman reconquest of these same lands turned to a large extent into an internecine war between the descendants of the "old Horde" and the "new Horde."

27.

WHERE AND HOW WERE THE ROMAN NUMERALS INVENTED?

The encyclopedia says: "ROMAN NUMERALS, the numbers of the ancient Romans. The R.N. system is based on the use of special signs for decimal digits: I = 1, X = 10, C = 100, M = 1000; and their halves: V = 5, L = 50, D = 500. Natural numbers are formed by repetition of these numerals or by their combination where, if a greater numeral precedes a smaller one, then they are summed up, and if a smaller numeral precedes a greater one, then the first is subtracted from the second. The latter rule is only used to avoid the quadruple repetition of the same sign" (GSE, 1969-1978, article "Roman Numerals").

It is further believed that Roman numerals arose a very, very long time ago, long before our era, in the epoch of the "antique Romans." At the same time, numbers less than fifty were written using three signs: I, V, X. Let us ask ourselves, why only these particular characters were used for small numbers? Probably because in the beginning people dealt with small quantities. Only later did large numbers come into use, for example, more than fifty, more than a hundred, etc. For that, additional characters were required, such as L, C, D, M. So, it can be said that originally there were the numerals for small numbers, they were the earliest, the most ancient.

We make the following observation. When carpenters disassemble a log house to move it to a new place (which happens often), they mark the logs with an axe. The marks are necessary so that the logs could be assembled in the same order since they have already been neatly fitted to each other. Even in a small hut, there are several dozen logs. Therefore, without marking them, sorting through all possible combinations would take too much time. Today, such marks are made with oil paint (so that the marks are not washed off or smeared) and Roman or Arabic numerals. But before, the carpenter's marks were made only with an axe and Roman numerals. Arabic numerals cannot be struck with an axe, which is very uncomfortable. But the Roman numerals are specially designed to be easily cut with an axe on a round log. Let us explain our idea.

A carpenter who wants to mark a log with an axe must do so with serifs. It is easy to apply a notch either across the grain of the log or at a relatively small angle to the direction of the grain. Using a notch *along the fibers* is very inconvenient. The fact is that the incision is made by two beveled blows of the axe toward each other. It turns out to be a triangular groove. It will turn out clear if the axe cuts the fibers and does not chip them. That is, if the blow is applied across the fibers. In addition, since the log is round, a blow across the fibers leaves a trace of a certain length, given by the log's curvature and the notch's depth. If you try to apply a cut along the fibers, you will have to use a special semicircular axe to cut the ends of the serif. Otherwise, it will not be knocked out with just two blows of an axe. You will need to somehow cut the log at the ends of the notch, in general, "mess around" with it. And besides, it is very inconvenient to apply a horizontal blow with an axe along the log, along the fibers. You need to change the position of the body, at least.

But all this means that the carpenter has only three easily distinguishable signs that he can strike with an axe on a log. It is a vertical serif, that is, the Latin letter I. Further, two oblique serifs connected to each

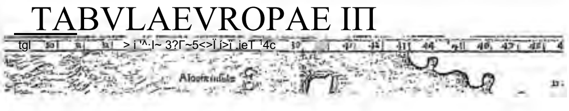


Fig. 8.131. Map title in Ptolemy's *Geography.* Sebastian Munster edition, allegedly of 1540. The number 4 is written as IIII, and not IV as in later texts. Taken from [1353], map 6.

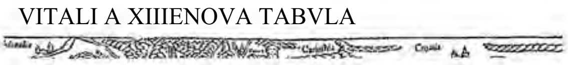


Fig. 8.132. Map title in Ptolemy's *Geography.* Sebastian Munster edition, allegedly of 1540. The number 14 is written as XIIII, and not XIV as in later texts. Taken from [1353], map 43.

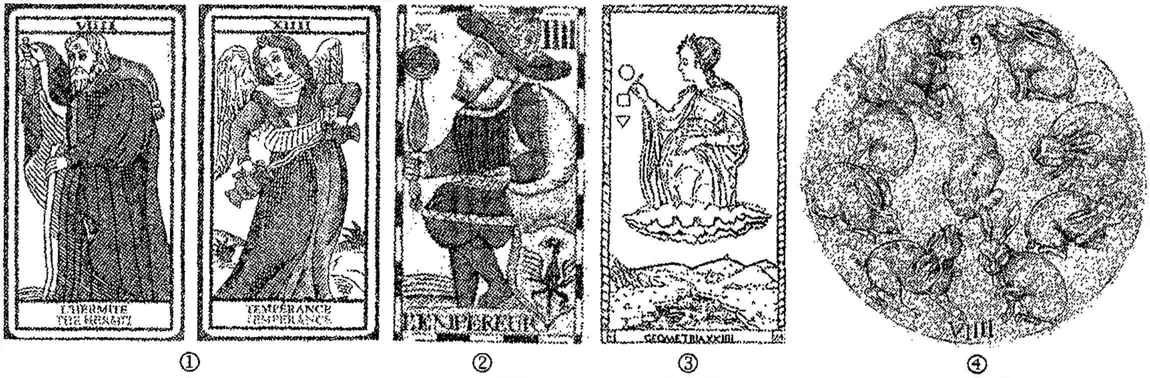


Fig. 8.133. Old playing cards with Roman numerals written in the old Russian "carpentry" way. 1) Cards published in Marseille in 1761 by Nicolas Convert. 2) Card No. 4 ("L'Empereur") from the Belgian "Vandenborre Tarot" deck of 1770. 3) Trump card No. 24 from the "Tarocchi del Mantegna" deck, allegedly of 1465. 4) "The Nine of Hares" card from the German playing card pack, allegedly of 1470. Published by Master PW of Cologne. Taken from [823:1].

other, that is, the Latin letter V. The inverted letter V (that is, the Λ sign) cannot be considered a different symbol since, reading such a sign, the carpenter can approach the log from the other side, and then for him, the top of the symbol will become the bottom and vice versa. There will be confusion. And finally, two crossed slashes, the Latin letter X. All other characters that can be made with an axe must be composed of the three listed characters. Or be close to them. For example, the oblique serif itself cannot be considered a new symbol since the blows could be applied quite roughly, and the perfect verticality was too difficult to determine.

Thus, the three main Roman numerals could have quite naturally originated in carpentry. Otherwise, generally speaking, you won't mark logs in any other way. So, what do we have? For some reason, the ancient Romans supposedly independently invented precisely those symbols that should have naturally arisen among the people who built many wooden log huts (moreover, with the help of steel axes). That is, from logs that needed to be marked. But in Italy, the main

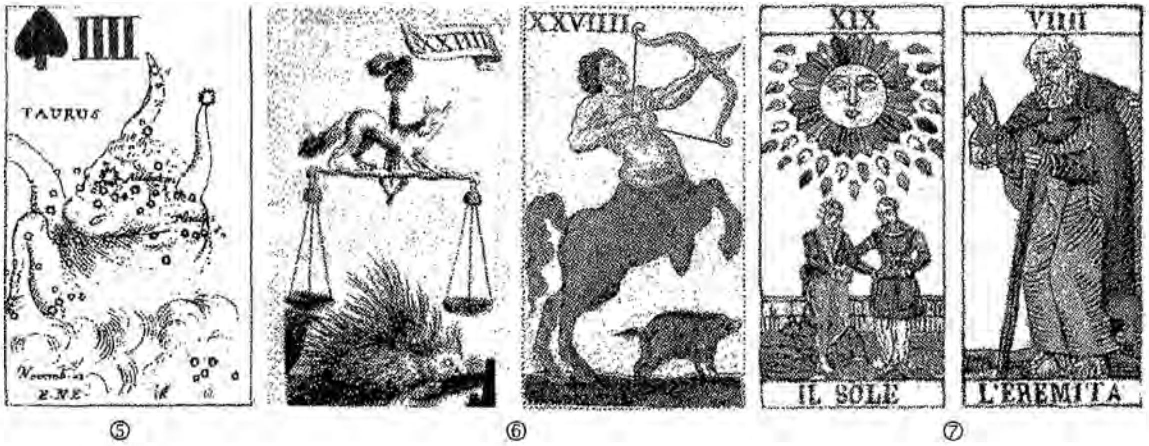


Fig. 8.134. Old playing cards with Roman numerals written in the old Russian "carpentry" way. 5) The four of hearts from Joseph Moxon's 1676 astronomical English deck. 6) Trump cards No. 24 and No. 29 from different decks for the popular Florentine game "Minchiate." Published in the middle of the XIX century. 7) Italian cards (Trump No. 9 and No. 19) for the 1870 Lombardy Tarot, published by Edoardo Dotti in Milan. Taken from [823:1].

ancient construction was stone and brick. Log huts are rare there. There are not so many forests.

And it is unlikely that Russian carpenters, among whom there were many uneducated people in the past, studied the "ancient," allegedly Italian, numerals. Nevertheless, we repeat that carpenters in Russia marked logs only with "Roman numerals." With one caveat, though. They did not have the rule of subtracting the number on the left from the number on the right. Because, we repeat, there is no "right" and "left" concept in carpenter marks. After all, a log can be approached from both sides. Therefore, for example, number 9 used to be written as VIIII, not as IX. And so on. So no confusion is possible.

Thus, the following thought emerges. Roman numerals originated in Russia, among carpenters, and by no means in scientific environment. That is, among builders. In Russia, they built a lot, and mainly from wood. There were many carpenters, and this area of activity was considered essential for society.

Then, with the expansion of the "Mongol" Empire to the West, "Roman carpenter numerals" were brought there, particularly to Italy. In the beginning, there were also forests there, and wooden construction occurred. But soon, the Italian forests were mostly cut down since the territory of Italy was relatively small. But there was a lot of building stone there, just like in the south. And the Russian carpenter numerals passed into the scientific community and were called "ancient Roman." And this is correct. The Russians, who colonized Western Europe in the XIV century, invented them in the era of the "Mongol" = Great conquest. That is, from the point of view of Western Europeans of the XVII century, the very ancient Romans who created the Roman Empire = the "Mongol" =Great Empire of the XIV-XV century. But then the Ottoman-Ataman conquest of the XV-XVI century began, which also came from Russia. Western Europeans, subjected to the second conquest, perceived it as destruction of Ancient Rome and ceased associating Rome with Russia. A false theory arose that Ancient Rome arose sometime in ancient times in Western Europe, in Italy. And "consequently," it was in Italy that the ancient Roman numerals were supposedly invented.

Then, when Roman numerals began to be written with a pen on paper, the designations L, M, C, and D appeared, which are necessary for writing large numbers. By the way, if Roman numerals were written on paper from the very beginning, then, along with the V for "five," most likely, its inverted variant, A, would have to appear. These two symbols are easily distinguishable, but only on condition that the concepts of "top" and "bottom" are clearly defined.

In really old Latin texts, there was no rule of "subtraction of the number on the left from the number on the right," just like on Russian logs. Take, for example, the famous "ancient" maps of Claudius Ptolemy, num- bered in Roman numerals. The number 4 is constantly written as "IIII," and not "IV" as they began to write later. See, for example, the map "Tabvla Evropae IIII" in fig. 8.131, as well as the maps "Tabvla Africae IIII," "Tabvla Asiae IIII," "Gallia IIII." Further, the number 14 is written by Ptolemy as "XIIII," and not as "XIV" (see the map "Italia XIIII" in fig. 8.132). At the same time, the number 9 is already written by Ptolemy as "IX." So, here we see the beginning of mixing the old Russian form of writing numerals and the new one, invented already when Roman numerals moved from logs to paper.

But on playing cards, the old Russian carpenter (that is, Roman) way of writing numerals survived until the beginning of the XIX century. It was noticed by Alexander Sukhorukov, a specialist in the history of playing cards and card games. The number 4 on old playing cards was written as "IIII," 9 as "VIIII," 29 as "XXVIII," and so on (q.v. in fig. 8.133 and 8.134).

CHAPTER 9

Joan of Arc is described in the Bible as the prophetess and warrioress Deborah

This parallelism was discovered on the basis of chronological shifts demonstrated in the global chronological map of A.T. Fomenko (q.v. in CHRONI, Chapters 5-6, and CHRON2, Chapter 1).

1.

FRENCH VERSION OF THE STORY OF JOAN OF ARC

The Encyclopedic Dictionary reports: "JOAN OF ARC, the Maid of Orleans (c. 1412-31), national heroine of France. From a peasant family. During the Hundred Years' War of 1337-1453, she led the struggle of the French people against the English invaders, freed Orleans from the siege in 1429. In 1430, she was captured by the Burgundians and sold to the English, who declared Joan of Arc a witch and brought her to church court. Accused of heresy, she was burned at the stake in Rouen. Canonized by the Catholic Church in 1920" ([797], p. 431).

A vast amount of literature has been written about Joan of Arc. "Only during the reign of Charles VII and his successor, i.e., in half a century, the story of Joan of Arc was featured in 22 French, 8 Burgundian, and 14 foreign chronicles. To these 44 chronicles we must add the works of 9 poets who in the XV century glorified the Maid of Orleans" ([955:1], p. 15). It must be said right away that most of these texts were written long after the events associated with Joan of Arc and were based on a tiny number of early primary sources. This explains the numerous contradictions between different versions ([263:1], p. 373; [955:1], pp. 9-71). It got to the point that works appear under the titles such as "Was Joan of Arc really burnt?" ([955:1], p. 9-71).

Interest in the story of the Maid of Orleans did not subside during the XVI-XX centuries. "Voltaire, Schiller, Anatole France, Mark Twain, Bernard Shaw, Anna Seghers, and other famous authors [to whom Shakespeare and Dumas must also be added.— *Auth.*], devoted to her many inspirational pages" ([204], p. 210).

Here is a summary of the Scaligerian version of the story of Joan of Arc, a character from the first half of the XV century.

"Joan of Arc was born around 1412 into a peasant family in the village of Domrémy in Lorraine (east of France). When she was 17 years old, this illiterate shepherdess decided that God had entrusted her with a high mission to liberate her homeland from the En- glish and help the pretender to the throne, Charles [fu- ture Charles VII.—*Auth.*], become the king of France. The position of Charles and his supporters at that time seemed hopeless. With their Burgundian allies, the English captured almost all of France except for Orleans and its environs. Paris was in their hands. It seemed that only a miracle could help Charles. So when in his camp, engulfed in despair and confusion, appeared a determined young girl, burning with fanatical faith in victory, who claimed that the "voices of the saints" that she allegedly heard called her to lead the French troops and expel the English from the country Charles and his advisers, after long hesitation and intrigues, decided to entrust their fate in her fragile hands. The calculation was simple: a young virgin warrioress, who pretended to have a mysterious connection with the powers of the other world, could by her steadfast faith inspire the peasants of France and raise them to the fight against the English.

This calculation turned out to be correct... Joan passed the appropriate test, to make sure she was not a witch. For about a month, in Poitiers, theologians, lawyers, and advisers to Charles, interrogated her. They came to the unanimous opinion that Joan was a true faithful Christian. ... *She then headed 10,000 troops,* which near Orleans defeated the English who besieged this city.... After that, the French, led by *the most unusual commander of all times,* liberated Reims, where the pretender to the throne was solemnly coronated and became Charles VII.

The people and entourage of Charles perceived these unexpected victories as miraculous phenomena, as a manifastation of God's trust in Joan and his support of the French against the English. *The king and his court sucked up to their savior.* Among the people, the glory of the "Maid of Orleans," as they began to call her, grew by leaps and bounds. The English, of course, attributed the victories of French weapons to Joan's sorcery, arguing that she made a deal with Satan" ([204], p. 211-212).

After the capture of Joan, she was accused of heresy and allegedly burned in Rouen on May 30, 1431 ([204], p. 222).

2.

THE STORY OF THE BIBLICAL PROPHETESS AND WARRIORESS DEBORAH

The story of the prophetess and warrioress Deborah is set out in chapters 4 and 5 of the Old Testament Book of Judges. Let us quote chapter 4 of the Book of Judges in full.

"And the children of Israel again did evil in the sight of the Lord, when Ehud was dead. And the Lord sold them into the hand of Jabin king of Canaan, that reigned in Hazor; the captain of whose host was Sisera, which dwelt in Harosheth of the Gentiles.

And the children of Israel cried unto the Lord: for he had nine hundred chariots of iron; and twenty years he mightily oppressed the children of Israel. And *Deborah, a prophetess,* the wife of Lapidoth, she judged Israel at that time. And she dwelt under the palm tree of Deborah between Ramah and Bethel in mount Ephraim: and the children of Israel came up to her for judgment. And *she sent and called Barak the son of Abinoam* out of Kedeshnaphtali, and said unto him, Hath not the Lord God of Israel commanded, saying, Go and draw toward mount Tabor, and take with thee *ten thousand men* of the children of Naphtali and of the children of Zebulun? And I will draw unto thee to the river Kishon Sisera, the captain of Jabin's army, with his chariots and his multitude; and I will deliver him into thine hand.

And Barak said unto her, If thou wilt go with me, then I will go: but if thou wilt not go with me, then I will not go. And she said, I will surely go with thee: notwithstanding the journey that thou takest shall not be for thine honour; for the Lord shall sell Sisera into the hand of a woman. And Deborah arose, and went with Barak to Kedesh. And Barak called Zebulun and Naphtali to Kedesh; and he went up with *ten thousand* men at his feet: and Deborah went up with him. Now Heber the Kenite, which was of the children of Hobab the father in law of Moses, had severed himself from the Kenites, and pitched his tent unto the plain of Zaanaim, which is by Kedesh.

And they shewed Sisera that Barak the son of Abinoam was gone up to mount Tabor. And Sisera gathered together all his chariots, even nine hundred chariots of iron, and all the people that were with him, from Harosheth of the Gentiles unto the river of Kishon. And Deborah said unto Barak, Up; for this is the day in which the Lord hath delivered Sisera into thine hand: is not the Lord gone out before thee? So Barak went down from mount Tabor, and *ten thousand* men after him. And the Lord discomfited Sisera, and all his chariots, and all his host, with the edge of the sword before Barak; so that Sisera lighted down off his chariot, and fled away on his feet. But Barak pursued after the chariots, and after the host, unto Harosheth of the Gentiles: and all the host of Sisera fell upon the edge of the sword; and there was not a man left.

Howbeit Sisera fled away on his feet to the tent of Jael the wife of Heber the Kenite: for there was peace between Jabin the king of Hazor and the house of Heber the Kenite. And Jael went out to meet Sisera, and said unto him, Turn in, my lord, turn in to me; fear not. And when he had turned in unto her into the tent, she covered him with a mantle. And he said unto her, Give me, I pray thee, a little water to drink; for I am thirsty. And she opened a bottle of milk, and gave him drink, and covered him. Again he said unto her, Stand in the door of the tent, and it shall be, when any man doth come and enquire of thee, and say, Is there any man here? that thou shalt say, No. Then Jael Heber's wife took a nail of the tent, and took an hammer in her hand, and went softly unto him, and smote the nail into his temples, and fastened it into the ground: for he was fast asleep and weary. So he died. And, behold, as Barak pursued Sisera, Jael came out to meet him, and said unto him, Come, and I will shew thee the man whom thou seekest. And when he came into her tent, behold, Sisera lay dead, and the nail was in his temples.

So God subdued on that day Jabin the king of Canaan before the children of Israel. And the hand of the children of Israel prospered, and prevailed against Jabin the king of Canaan, until they had destroyed Jabin king of Canaan" (Judges 4, KJV).

The fifth chapter of the Book of Judges is the Song of Deborah, which we will discuss later.

At first glance, the stories of Joan of Arc and the Old Testament Deborah have little in common. But this is only at first glance. Let us take a closer look.

3.

A COMPARISON OF THE STORIES OF JOAN OF ARC AND BIBLICAL DEBORAH REVEALS A BRIGHT PARALLELISM

3.1. Both Joan of Arc and Deborah were considered prophetesses

It is reported about Joan of Arc that "she received the *glory of an inspired prophetess'3* ([330], v. 2, p. 393). It is constantly emphasized that she was led by the "voices," in her words, of St. Michael and St. Catherine ([330], v. 2, p. 410). She foresees events, she prophesizes, and her predictions come true. "She intended to join the campaign *as sent by God33* ([330], v. 2, p. 394). "Her position among the soldiers was based solely on the moral influence that her miraculous deeds and faith in the divinity of her mission brought her" ([330], v. 2, p. 399).

Practically the same is said in the Bible about Deborah: "And *Deborah, a prophetess* ... judged Israel at that time" (Judges 4:4). Further, before the beginning of the campaign, Deborah *predicts* her commander Barak that it will not be he who will receive glory, but a woman: "The journey that thou takest shall not be for thine honour; for the Lord shall sell Sisera into the hand of a woman" (Judges 4:9).

Thus, both women are presented on the pages of old chronicles as God's messengers, prophetesses, and saints.

3.2. Both Joan of Arc and biblical Deborah were warrioresses and commanders who won the war

Joan of Arc personally led the troops of Charles and directed the war. She took Orleans and many other cities in France. The chronicler "Christine speaks of her as of a famous commander" ([330], v. 2, p. 399). Charles VII was crowned in Reims exclusively thanks to the victories of the Maid of Orleans. "A continuous series of successes showed that she really was *sent by God. She saved the state;* no one doubted that the conqueror would be expelled from France in the shortest time" ([330], v. 2, p. 400).

The Bible speaks about the prophetess Deborah in the same words. She *orders* the general Barak: "And she sent and called Barak the son of Abinoam... and said unto him,... I will draw unto thee to the river Kishon Sisera, the captain of Jabin's army, with his chariots and his multitude; and I will deliver him into thine hand. And Barak said unto her, *If thou wilt go with me, then I will go: but if thou wilt not go with me, then I will not go.* And she said, *I will surely go with thee: notwithstanding the journey that thou takest shall not be for thine honour; for the Lord shall sell Sisera into the hand of a woman.* And Deborah arose, and went with Barak to Kedesh" (Judges 4:6-9).

Josephus recounts this scene in much the same way. Still, he emphasizes the role of Deborah even more: "When Barak replied that he would only take command of the army if Deborah joined it, she exclaimed in her heart: "Good! If you want to share with a woman the honor that the Lord God assigned to you, then I won't refuse' " ([878], v. 1, p. 238).

Deborah and Barak defeat the enemy. "And the Lord discomfited Sisera, and ... all the host of Sisera fell upon the edge of the sword; and there was not a man left" (Judges 4:15-16). Let us note that there is no other woman in the Bible who would head an army and personally participate in a war as a commander. Deborah is the only biblical character in this sense.

It is curious that Joan of Arc at the head of the *ten thousand* troops *wins* the battle of Orleans ([204], p. 212). *Exactly the same number of troops* is under the command of biblical Deborah and Barak—*ten thousand:* "And he went up with *ten thousand men* at his feet: and Deborah went up with him" (Judges 4:10). Flavius tells the same: "Having sent for Barak, Deborah ordered him to choose *ten thousand selected young soldiers:* more soldiers were not required, because the Lord God foreshadowed victory for the Jews" ([878], v. 1, p. 238). And indeed, soon Deborah and Barak *defeat* Sisera.

Most likely, the Bible and the French mediaeval chronicles tell about the same event here.

It is also noteworthy that Joan of Arc and the Old Testament Deborah categorically demanded an immediate attack. Joan "insisted that the attack against the besiegers *should start immediately"* ([330], v. 2, p. 395). And Flavius says about Deborah: "Fear fell upon the Israelites and Barak at the sight of such a multitude of enemies, and they decided to retreat, but they were kept from this by Deborah, *who demanded that they fight the Assyrians the same day"* ([878], v. 1, p. 239). So, in both versions, it is emphasized that the Joan-Deborah categorically demands to start the fight as soon as possible.

3.3. General Talbot English opponent of Joan of Arc, dies in a battle. Assyrian general Sisera, opponent of Deborah, is killed by a woman

The English troops opposing Joan of Arc at Orleans were headed by the famous commander John Talbot ([330], v. 2, p. 394). Much attention is also paid to him on the pages of Shakespeare's tragedy "Henry VI," which talks in detail about the Maid of Orleans and the war between France and England. Talbot *dies* in the battle against the troops of the *woman* commander Joan of Arc ([971], v. 5, scene 7, p. 45). In the same battle, his son, John Talbot II, also dies. Shakespeare's historical dramas and tragedies are believed to be based on authentic historical chronicles, which he dramatized carefully preserving the factual basis.

The biblical duplicate of the English general Talbot is the Assyrian general Sisera. The name Sisera most likely means Caesar, or Czar, i.e., it is more of a title than a proper name. General Sisera, the opponent of Deborah and Barak, tries to flee from the battlefield and *dies* at the hands of a *woman* called Jael (Judges 4:17, 4:21-22).

It is worth noting that in both versions—French and biblical—it is emphasized that both opponents of Joan-Deborah were killed when they tried *to flee* from the female prophetess-warrioress. The Bible speaks of the flight of the Assyrian Sisera in the following words: "Sisera lighted down off his chariot, and fled away on his feet... to the tent of Jael the wife of Heber the Kenite" (Judges 4:16-17). And there he died at the hands of a woman.

And here is how Shakespeare tells about the circumstances of the death of John Talbot: "PUCELLE [another nickname of the Maid of Orleans.—*Ed.*]*:* Once I encountered him, and thus I said: 'Thou maiden youth, be vanquished by a maid.' But with a proud majestical high scorn he answered thus: 'Young Talbot was not born to be the pillage of a giglot wench.' So, rushing in the bowels of the French, he left me proudly, as unworthy fight" (Shakespeare, "Henry VI," Part 1, Act 4, Scene 7). Both Talbots, the father and the son, were slain in battle fighting against Joan of Arc.

Most likely, these are two different descriptions of the same event—the one by Shakespeare, the other by the authors and editors of the biblical Book of Judges.

Let us recall that we have already discussed the episode with Sisera and Jael in connection with the story of Judith-Esther in CHRON6, Chapter 8:13. The fact is that the biblical story about the Assyrian general Sisera, who was killed by a Jewish woman called Jael, by "the nail into his temples," is probably one of the reflections of the death of the Assyrian Holofernes at the hands of the Jewess Judith. That is, the death of Ivan the Young "because of a woman" Esther = Elena of Wallachia in the Russian history of the XV-XVI century (q.v. in CHRON6, Chapters 7-8).

The authors and editors of the Old Testament Book of Judges probably placed the story of the death of Sisera at the hands of Jael at the end of the story of the prophetess-warrioress Deborah due to the similarity of the plots—in both cases, an outstanding warlord dies "because of a woman."

3.4, Mediaeval authors outrightly "compared" Joan of Arc with biblical Deborah

It is significant that the parallelism that we have discovered between Joan of Arc and biblical Deborah was known to some authors of the XVI-XVII century. Today it is believed that they "only compared" Joan of Arc with Deborah; that is, they identified them, as it were, "in a literary sense." But we already understand that such a Scaligerian "theory of comparisons" took shape only in the XVIII-XIX century, when Scaligerian historians tendentiously edited ancient texts, replacing direct identifications of ancient characters with evasive "comparisons."

Let us present the testimonies we have discovered on this subject. In the Shakespeare's historical drama "Henry VI," Charles says to Joan of Arc: "Stay, stay thy hands! Thou art an Amazon, and *fightest with the sword of Deborah"* (Shakespeare, "Henry VI," Part 1, Act 1, Scene 2). Here, Joan is directly identified with the biblical Deborah. Shakespeare, who lived more than a century after Joan of Arc, probably already considered her and Deborah to be different charac- ters. Nevertheless, he was acquainted with the old tradition that had come down to him, according to which these two women were considered as if they were one. We are beginning to understand that "as if " is *de trop* in this case.

There is another very curious mediaeval evidence. "Christine de Pizan, a writer of that era, compares her [Joan of Arc.—*Auth.*] with Esther, Judith, Deborah, Gideon, and Josiah" ([330], v. 2, p. 398). At first glance, there are too many "comparisons"-—three women and two men. However, there is nothing strange in it. Moreover, all five listed characters "hit the nail on the head " We have already talked about Esther and Judith. The story of the death of the commander Sisera-Caesar-Czar is placed at the end of the story of Deborah due to the apparent similarity of the situation—the death of a major Assyrian commander "because of a woman" Further, the *comparison of Joan of Arc with Deborah* exactly matches the correspondence we have found. The mention, after Deborah, of two more Israeli judges, Gideon and Josiah (Joash), becomes justified if we turn to the Bible. The point is that *immediately* after the story of Deborah, the Book of Judges tells about the judges Gideon and Joash (Judges 6:11 ff.). *That is, telling about Joan of Arc, the mediaeval Christine de Pizan, directly refers to chapters 4-7 of the Book of Judges, which speak about Deborah, Gideon, and Joash!* This fact is perfectly confirmed by the parallelism Deborah = Joan we have found.

3.5. Secondary but curious linguistic traits associated with the names of Joan of Arc and Deborah

According to the Bible, the prophetess-warrioress *Deborah* is all the time next to the commander *"Barak the son ofAbinoam"* (Judges 4:6 ff.). This couple is inseparable. Moreover, the Bible plainly identifies Deborah with Barak when it says, "Then sang Deborah and Barak the son of Abinoam on that day" (Judges 5:1, KJV). It is inivisible in English, but in the Russian synodal translation, the verb *"vospela"* ("sang") clearly indicates that there was only one person who sang, and that person was a woman. Otherwise, if two persons were meant, the word *"vospela"* in this context would be a grammatical error. But, as we begin to understand, the synodal translation is quite correct here, because Deborah-Barak is most likely one and the same character. As for the crafty union "and," it was inserted by later editors who intended to break one character in two and separate Deborah from Barak. For some reason, they left untouched the verb *"vospela"* ("sang") in the singular feminine form, which gives us a hint of how the whole phrase looked before.

In this case, the combined full name of a single person behind "Debora and the Abinoam's son Barak" could be something like "Debora Abinoam Barak," which, in its turn, could be a distorted version of "Diva Joanna of Ark." The Oxford Dictionary defines the word "diva" as "a self-important person who is temperamental and difficult to please (typically used of a woman)," which may well apply to Joan of Arc. Even more suitable is the Russian word *"deva,"* which literally means *"virgin," but* is also close to *"divine." The* Old Testament, talking about the "couple" Deborah-Barak, actually calls Joan of Arc by her full name, the "Virgin Joan Dark." Incidentally, there are authors who believe that "Joan's real surname was not d'Arc but Dark" ([330], v. 2, p. 391).

The circumstance that the biblical authors merged Deborah and Barak is also reflected in the fact that, as the "ancient" Flavius writes, Deborah and Barak *died "almost simultaneously"* ([878], v. 1, p. 239). If a single person, the Virgin Joanna Dark, "split" into two biblical characters only on paper, then it is just natural that she died "almost simultaneously."

Traces of the fact that Deborah-Barak was a prophetess are probably preserved in the fact that the *prophecy of Barukh* is included in the Old Testament. The names Barak and Baruch are almost identical. Modern biblical studies, of course, separate Barak from Baruch.

The biblical name *Deborah* pops up in the French version of the story of Joan of Arc that has come down to us several more times. At the beginning of her military-prophetic mission, Joan of Arc turns to Rob- ert de Baudricourt, the commander of the troops of Charles ([330], v. 2, p. 393). Baudricourt accepts her, listens, and eventually sends the girl to Charles with his cover letter, giving Joan several knights as a reti- nue. In a sense, Robert de Baudricourt was the first to bring Joan of Arc to the stage of history. It is reported that "de Baudricourt took special care to obtain for the Maid a safe conduct of Duke Charles II of Lor- raine" ([955:1], p. 57). In a sense, especially regarding subsequent events, de Baudricourt acted as her representative, Joan's "godfather." But after all, the name "de Baudricourt," or "Debaudri-Cour," is just a slight distortion of the name of *"Debora-Czar,"* that is, *Deborah Cyrus,* or *Deborah Sire—the* royal representative of the prophetess Deborah.

It is further believed that Joan of Arc was born on the border of the counties of *Bar* and Lorraine. We took this information from the 1994-2000 edition of the *Encyclopcedia Britannica,* article "Joan of Arc, Saint" (CD edition). It is possible that the name of the county of Bar formed the basis of the name *DeBora,* that is, the Old Testament name of Joan of Arc. It is all the more likely because, for example, the wife of Pierre d'Arc from the d'Arc family was called "Jeanne de *Bar"* ([955:1], p. 66). Which is very close to "Jeanne *de Bora"* By the way, "Robert de Baudricourt's father was a chamberlain of the Duke of *Bar"* ([955:1], p. 56). So the name *Bar* could also be included in the name of *de Baudrie-Court,* the "godfather" of Joan of Arc. In addition, the surname d'Arc itself arose, "according to some historians, from the name of the village Arc-en-Barrois, not far from Chaumont" ([955:1], p. 51). In this phrase, the biblical name Deborah or Barak appears again.

The Bible further says that the prophetess Deborah lived near the city of *Ramah* (Judges 4:5). But Joan of Arc is considered to be from the village of *Domrémy* ([330], v. 2, p. 390). Moreover, Joan's mother's name was Isabelle *Romée* ([955:1], pp. 17, 24). Thus, the name *Ramah = Rome = DomRémi* is present both in Deborah's "biblical biography" and in the "French biography" of Joan of Arc.

Summing up, indirect linguistic traces confirm the correspondence between Joan of Arc and the Old Testament Deborah.

It would be interesting to understand the biblical names of cities and localities mentioned in the biblical story of the prophetess Deborah. We have yet to do this. Let us make only a few preliminary observations.

According to the French version, the troops of Joan of Arc take the cities of Jargeau, Meung-sur-Loire, and Troyes ([330], v. 2, pp. 396-397). It is possible that the town of *Jargeau* is present in the biblical story of Deborah in the form of *Harosheth* (Judges 4:13).

The French name Meung-sur-Loire is probably present in the Bible in the form of "the waters of *Megiddo"* (Judges 5:19). Recall that in the old texts, *rivers* were often called *"don,"* so that "the waters of *Megiddo"* and "Meung-sur-Loire" (on the Loire *River)* are practically the same.

The French city of Troyes is probably mentioned in the Old Testament as "Mount Tabor," for which, in addition, Josephus also uses the word "Itabyrium" ([878], v. 1, p. 239).

When talking about Deborah, the Bible refers several times to the "river of Kishon" (Judges 4:7, 4:13, 5:21). It is possible that the name of bishop *Cauchon,* who played the central role in the trial of Joan of Arc ([330], v. 2, pp. 404-416), could come from the word Kishon, that is, "bishop of Kishon."

In the "French biography" of Joan of Arc, a prominent place is given to the old sacred beech tree that grew near Domrémy, which villagers called the "Ladies' Tree" or the "Fairies' Tree." "Nearby murmured a stream famous for its miraculous power" ([330],

v. 2, p. 392). Joan of Arc worshiped this cult tree and participated in the annual holidays associated with it ([330], v. 2, p. 392). And in the "biblical biography" of Deborah, the *oak in Zaanannim* also appears ([845], v. 1, p. 164; Judges 4:11).

Further analysis of biblical geography compared to the French version would be helpful.

3.6. It reveals that on the sword of the Old Testament Deborah five Christian lily-crosses were depicted!

The story of this sword is fascinating. We have already quoted Shakespeare mentioning the *sword of Deborah,* which Joan of Arc was armed with (Shakespeare, "Henry VI," Part 1, Act 1, Scene 2). Later authors, for whom Joan of Arc and Deborah were already different persons, tell us that a remarkable sword was discovered by Joan of Arc, directed by "voices," in Tours or Chinon, in the church at Sainte-Catherine-de-Fierbois ([955:1], p. 55). Some chroniclers, such as Jean Chartier, call the sword an "epee" ([330], v. 2, p. 400). It is reported that Joan of Arc "never parted her sword" ([330], v. 2, p. 400, comment 2). Later interpreters expressed "various assumptions, including the most fantastic, up to an idea that the sword belonged to Charles Martell, the famous commander and ruler of the Franks, the grandfather of Charlemagne. There is no evidence that would confirm such conjectures, so they belong to the realm of pure fiction" ([955:1], p. 55). On the other hand, we saw that Shakespeare directly referred to the sword of Joan of Arc as "the sword of Deborah," and, in our opinion, rightly so.

And now the most interesting. In Shakespeare's play, Joan of Arc says that the lilies were depicted on her sword: "Here is my keen-edged sword, decked with fine *flower-de-luces* on each side" (Shakespeare, "Henry VI," Part 1, Act 1, Scene 2). At the same time, some mediaeval authors report that "the blade [of Joan of Arc.— *Auth.*] was marked with *five crosses"* ([330], v. 2, p. 400, comment 2).

A couple of interesting conclusions. Fact one: the French royal lily is one of the old forms of the Christian cross. Fact two: Christian cross-lilies adorned the sword of the Old Testament Deborah = Joan of Arc. Our reconstruction explains all this, while in the Scaligerian chronology such things are unthinkable.

4.

THE WAR LETTERS OF JOAN OF ARC AND THE VICTORY HYMN OF THE BIBLICAL DEBORAH

Joan of Arc is considered the author of several *letters* and *missives,* which she sent to both her opponents and associates. Among these are her letter to the king Henry VI of England, three letters to the regent Bedford, and a letter to the Count of Armagnac ([330], v. 2, pp. 394, 401). For example, in a letter to Henry Joan of Arc demanded the "return of the keys to all the cities occupied by the enemy in France... These *messages* terribly surprised everyone in the English camp" ([330], v. 2, p. 394). It is believed that "the originals of five letters have been preserved, three of them (to the inhabitants of Reims and Riom) signed by her" ([955:1], p. 60).

The further fate of the letters of the Maid of Orleans is quite obscure. In any case, it is noted that "the letters of Joan presented at her trial were, at least according to the defendant, *falsified"* ([330], v. 2, pp. 394-395, comment 1). Nevertheless, we can confidently say that in the French version Joan of Arc is presented, in particular, as a "writer," even if her letters, as they came down to us, were later tendentiously edited. It would be interesting to see the original *signature* of Joan of Arc. How did it look?

Now let us get back to the Bible. It is fascinating that the "Song of Deborah" is included in the Old Testament (Judges 5). Here are some fragments: "When the princes in Israel take the lead, when the people willingly offer themselves—praise the Lord! Hear this, you kings! Listen, you rulers! I, even I, will sing to the Lord; I will praise the Lord, the God of Israel, in song.... Villagers in Israel would not fight; they held back until I, Deborah, arose, until I arose, a mother in Israel. God chose new leaders when war came to the city gates, but not a shield or spear was seen among forty thousand in Israel. My heart is with Israels princes, with the willing volunteers among the people. Praise the Lord!... "Wake up, wake up, Deborah! Wake up, wake up, break out in song! Arise, Barak! Take captive your captives, son of Abinoam? The remnant of the nobles came down; the people of the Lord came down to me against the mighty.... So may all your enemies perish, Lord!... Then the land had peace forty years" (Judges 5:2-3, 5:7-9, 5:12-13, 5:31).

Today, the Song of Deborah is considered "the oldest monument of the ancient Israeli epic of the late XII century B.C.... The so-called Song of Deborah is an excerpt from a *squad epic,* which was composed, in all likelihood, shortly after the events" ([878], v. 1, p. 536, commentary 74). The *Explanatory Bible* says that the Song of Deborah is "the finest piece of Jewish poetry" ([845], v. 1, Judges, p. 166).

Everything is correct here except for the date. It is deeply wrong. The error is no less than two thousand six hundred years. It should be XV century A.D, instead of the XII century B.C. As we now understand, the Song of Deborah is the Song of Joan of Arc—the heroine of the first half of the XV century, or even later.

It would be interesting to compare the biblical Song of Deborah with the mediaeval versions of the epistles of Joan of Arc that have come down to us. This is a work to do yet.

By the way, the story of the Old Testament Deborah is described in detail in the book of Flavius Josephus *Antiquities of the Jews* ([878], v. 1, pp. 238-239). The "ancient" Josephus lived no earlier than the XV-XVI century and not at all in the first century A.D., as the Scaligerian history assures us. It is curious that Josephus does not know anything about the Song of Deborah. He does not cite it and does not mention it. Does this mean that the Song of Deborah = Joan of Arc was written or finally edited much later than the XV century, already after Josephus had created his *Antiquities of the Jews* in the XVI-XVII century?

5.

THE BIBLE SAYS NOTHING ABOUT DEBORAH'S DEATH. THERE ARE VARIOUS CONTRADICTORY VERSIONS OF THE FATE OF JOAN OF ARC

The Bible does not say a word about the circumstances of the death of the prophetess Deborah. Moreover, her story ends abruptly, as if in mid-sentence. After the Song of Deborah (Judges 5), the Old Testament suddenly changes the subject and makes no further mention of Deborah or Barak. In the French version of the story of Joan of Arc, her victories are followed by a gloomy period of captivity, trial by the Inquisition, and the execution. Perhaps the authors of the Bible decided to limit themselves to the glorious side of the life of Deborah = Joan of Arc. After all, accusations of heresy and witchcraft could tarnish the bright image of the virgin commander, the liberator of the country from enemies. We have already seen something similar in the Old Testament story of Esther. The Bible, which attaches a lot of importance to religious issues, suddenly interrupted the story of Esther before her fall, condemnation of heresy, and execution.

At the same time, let us pay attention to the following important circumstance. The history of Joan of Arc after her military successes and the liberation of France from enemies is rather dark and contradictory. But it turns out that the canonical and generally accepted version of her captivity, condemnation and burning was not the only one. We have already mentioned a whole series of studies, the nature of which becomes clear from the title of one of them: "Was Joan of Arc burned?" ([955:1], pp. 9-71). Without delving into the details, which are completely irrelevant to us here, we will only note that today the following versions of the story compete.

"In the text of the trial materials discovered in England, it is said that Joan was 'finally sentenced to life imprisonment and was kept in a cell on the bread of sorrow and the water of languor.' In the French chronicles of the first half of the XVI century, Joan's execution is spoken of in vague and ambiguous terms. E.g., in the "Breton Chronicle' (1540), it is said that in 1431 'the Maid was burned in Rouen or was con- demned to be burnt.' Symphorien Champier in his *Ship of Virtuous Ladies,* published in Lyon in 1503, wrote that the Maid, according to the English, was burned in Rouen, but the French deny this. Georges Chastellain in his poem *Récollections des merveilles advenues en mon temps* (1505), wrote that 'although, to the great grief of the French, the Maid was burned in Rouen, she, as it became known, then resurrected.' Turning to the testimonies of contemporaries, in addition to Saint-Thibault, we note the diary of a Parisian bourgeois, which directly states that in Rouen, under the guise of Joan, another woman was burned. In a manuscript stored in the British Museum under No. 11542, it is said: 'Finally, they publicly burned her [Joan], or another woman looking like her, regarding which many people held and still hold different opinions' " ([955:1], p. 26).

We do not touch on this issue in more detail, since our results do not depend on it and are not based on such controversial documents and opinions.

Historian Efim Cherniak reports: "We know all the details of the Rouen process; detailed protocols have been preserved. Only one important document is missing—-an official act certifying the execution of Joan, or even simply mentioning of the execution of the sentence" ([955:1], p. 25).

Speaking of Joan's imprisonment and sentencing circumstances, the historian Henry Charles Lea, an authority on the Inquisition, whom we quote much in this chapter, writes: "What happened after this has never been well elucidated. The narratives are rather implausible and controversial; without a doubt, all this is pure fiction, and the truth is buried in the Rouen prison" ([330], v. 2, p. 412).

It becomes clear why the authors of the Old Testament in the XVI-XVII century refrained from including any information about the further fate of Deborah = Joan of Arc in the Book of Judges. The picture was too confusing. And besides, the situation was aggravated by Joan's accusations of witchcraft, the participation of the Inquisition in her fate, etc. They preferred to remain silent. In order not to give assessments: a sorceress ... not a sorceress ...

Historian Efim Cherniak writes: "In recent decades, a whole literature on the issue of the origin and res- cue of Joan of Arc has emerged. There are already four versions of interpreting the 'mystery' of her birth and death. According to the first, 'official' one, Joan was born in 1412 in Domré my and died at stake in Rouen in 1431. According to the second, Joan was born in 1412, but escaped the fire in 1431 and returned to France under the name of Joan of Armoise. The third version: Joan, the daughter of Isabelle of Bavaria, was born in 1407 and burned in 1431. And, finally, the fourth version: Joan was born in 1407 and, being a princess of royal blood, escaped the fire and lived after 1431 under the name of Joan of Armoise. Each version is defended by its author" ([955:1], pp. 69-70).

Although all such discussions are far away from

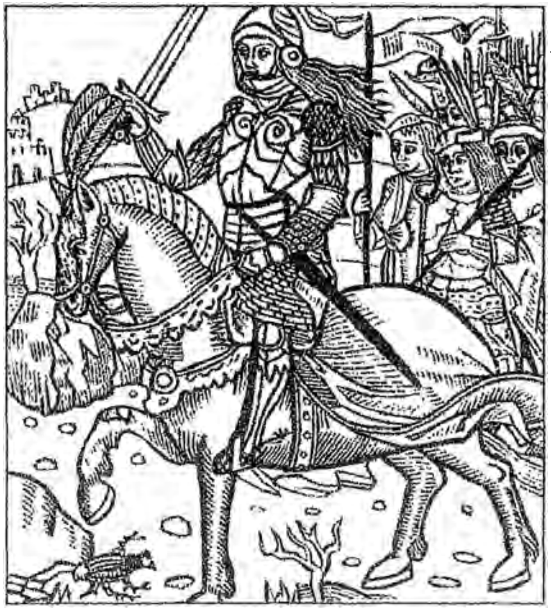


Fig. 9.2. Joan of Arc in knight's armor. Engraving allegedly of the XV century. Taken from [328:1], p. 147.

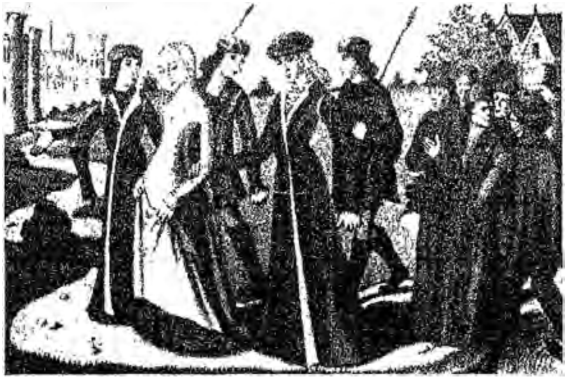


Fig. 9.1. "Joan of Arc brought before the Dauphin Charles." Miniature allegedly of the XV century. Taken from [328:1], p. 147.

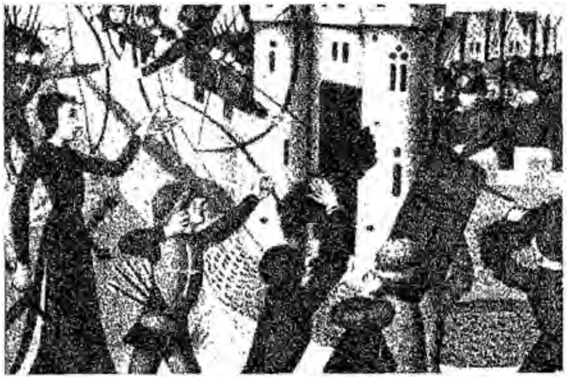


Fig. 9.3. "Joan near Paris." Miniature allegedly from the XV century. Taken from [328:1], p. 153.

our study, it should be noted that apparent confusion on this issue still reigned in the XVIII century. "In the *Abrégé chronologique de l'histoire de France,* pub- lished in 1733 in the Hague, Count Henri de Boula-invilliers, as if in passing, mentions in a few words the "amazing event," dispassionately reports on the condemnation ... and, *on the contrary, writes in detail about another girl,* a 'militant and skilled warrior who 'appeared'soon after that in Lorraine, surnamed herself the Maid, married in Metz, where her offspring live to this day? Such, sadly summarizes the historian Georges Duby, was then the general state of historical memory" ([263:1], p. 373).

It is extremely curious that "none of the witnesses at both trials [of Joan.—*Auth.]* in any contemporary document refers to the Maid of Orleans by the name Joan of Arc. Martin Billorin, vicar-general of the Inquisition and supporter of the British, wrote about her: 'A woman named Joan whom the enemies of this kingdom call the Maid' " ([955:1], p. 52).

Finally, the following important fact cannot be overlooked. According to historians, "even the supporters of the traditional version admit that *the Maid of Or- leans started to be called Joan of Arc only in the second half of the XVI century"* ([955:1], p. 52). From this it instantly and indisputably follows that *fo*r *more than a century* the heroine was known under a different name. What was that name? One of her former names (maybe even the main one) was *Deborah.* Under this name, she is featured on the pages of the Old Testa- ment Book of Judges.

Then, as interest in Joans life grew, her other names and nicknames came into use (or were extracted from old documents). And then, already in the XVII-XVIII century, the former name Deborah was gradually forced out of the history of Western Europe. It survived only in the Bible since people had already begun to forget that Deborah and Joan of Arc are the same person. In addition, these "biblical events" were tendentiously pushed back by the Scaligerian chronology into the deepest past, by two thousand six hundred years "down"! The next generations of historians have entirely forgotten all this and began to sincerely perceive Joan of Arc and biblical Deborah as entirely different characters.

In our reconstruction, Deborah = Joan of Arc lived in the era of the Ottoman = Ataman reconquest of the world in the XV-XVI century. Therefore, the initial geography of events associated with the campaigns of Joan was much more extended than in the Scaligerian version.

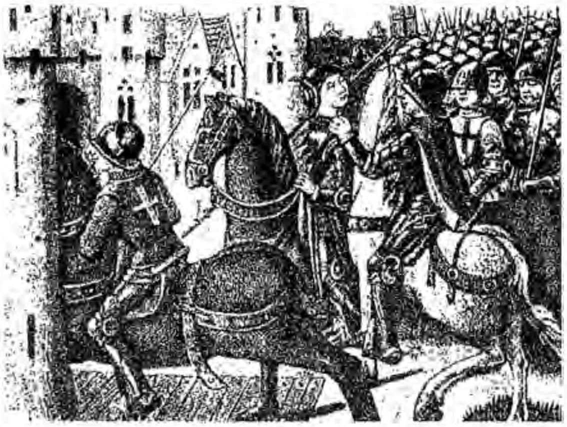


Fig. 9.4. "The Capture of Joan at Compiegne." Miniature allegedly of the XV century It seems that the Ottoman = Ataman crescent is depicted on Joan's helmet. Taken from [328:1], p. 153.

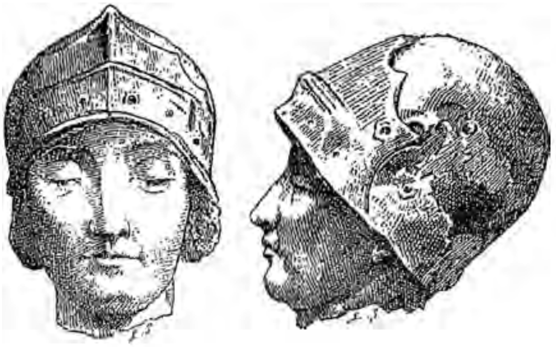


Fig. 9.5. "The head of a statue, presumably of Joan of Arc" ([328:1], p. 158) Unfortunately the entire statue is not shown, so it is not known if there was any inscription.

Today we are assured that the troops of Joan = Deborah fought only in France, and in a relatively small area. Maybe so. But the Bible and Josephus mention in this connection:

- the *Assyrians* ([878], v. 1, p. 230) and the kingdom of *Hazor* (Judges 4:2), that is, the *Russians* and Russia (q.v. in CHRON6, Chapter 6);
- the kings of *Canaan* (Judges 4:2), that is, the *Khan* governors;
- the city of Kedesh (Judges 4:6,4:10), probably the

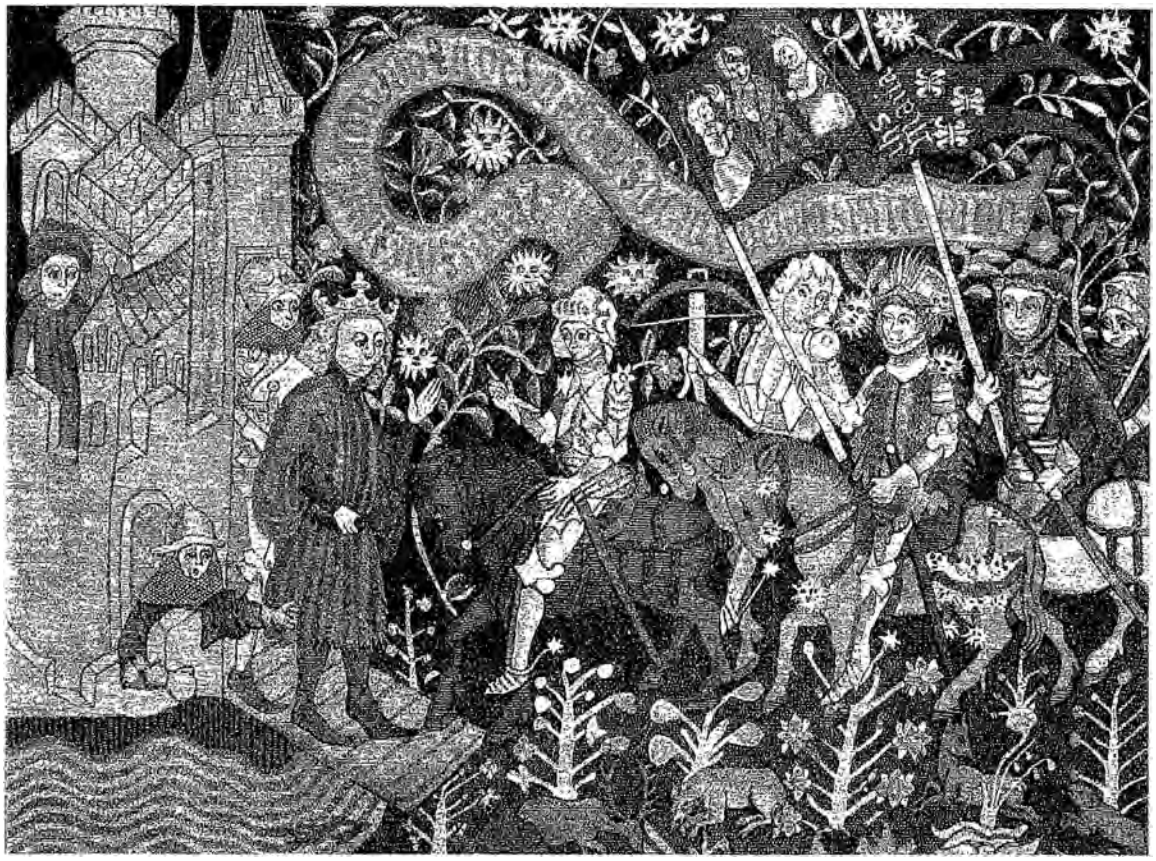


Fig. 9.6. “The arrival of the Maid of Orleans at the Château de Chinon on March 6, 1428. A contemporary [i.e., allegedly XV century.— *Auth.*] image embroidered with colored silk, stored in the Orleans Museum. A German work. The Maid (third from the right), accompanied by four knights, rides a horse in full armor; on her head is a red headdress, and in her hand is a banner with the image of God and two angels; next is another banner, with the words, ‘Jesus Maria,’ and three lilies. On the left is the king Charles VII with a crown on his head; he crosses on foot the drawbridge of the castle. One of the knights accompanying the Maid rides a little ahead of her and, as it were, introduces the Maid to the King. The ribbon above them all says in German: ‘Here comes the Maid sent by God to the king in his country’ ” ([304], v. 2, p. 571).

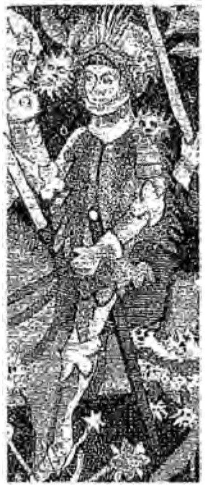


Fig. 9.7. Image of Joan of Arc from the above embroidery.

Fig. 9.8. Image on the banner of Joan of Arc. A turban is clearly visible on the head of God.

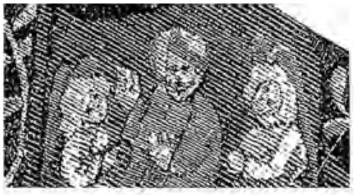
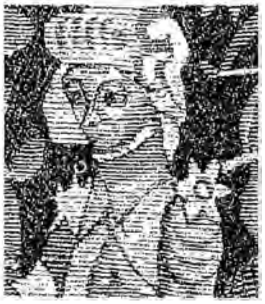


Fig. 9.10. Six-pointed Star-crosses on the armor of the knight riding in front of Joan of Arc.



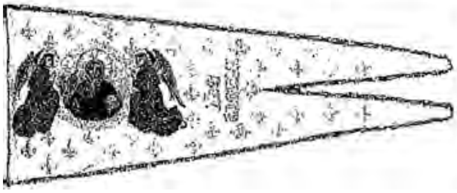


Fig. 9.9. A later image of the banner of Joan of Arc. The turban on the head of God has already been replaced by a halo.

capital Kadesh, that is, Czar-Grad (q.v. in CHRON5 and CHRON6);

- the waters of Megiddo (Judges 5:19), that is, the waters of *Macedon;* etc.

Then, when writing the Scaligerian history, all these large-scale campaigns artificially "shrunk" into a relatively small territory of a couple of counties of France, significantly reducing the scale of events. As a result, some distant geographical names also "moved" there. And the whole story of Joan turned into a local, supposedly "purely French" narrative.

6.

SOME OLD IMAGES OF JOAN OF ARC = BIBLICAL DEBORAH

Figure 9.1 shows a miniature, allegedly of the XV century, depicting the appearance of Joan of Arc at the court of Charles. We see a young girl accompanied by courtiers. There are no inscriptions here.

Figure 9.2 shows an engraving, allegedly of the XV century, where Joan of Arc is depicted on a horse, in armor, and with a sword in her hand. No inscriptions here either.

Figure 9.3 shows a miniature, allegedly of the XV century, of Joan leading the assault on Paris. She is without armor, in a long, dark, closed dress, and with a cap or helmet on her head. The "sword of Deborah" in a scabbard hangs on the left side.

Figure 9.4 is a miniature, allegedly from the XV century, depicting the captivity of Joan. Her somewhat unusual helmet attracts attention. We clearly see an Ottoman = Ataman *crescent* on its side, not on the top. It could be that initially the crescent horn was, as usual, at the top, but the artist wanted to emphasize that when Joan was captured, the crescent was knocked off the helmet to the side by a blow.

Figure 9.5 shows "the head of a statue, presumably of Joan of Arc" ([328:1], p. 158). Joan's eyes are half-closed. Maybe the statue was on the tombstone. A helmet has the visor raised. There are no inscriptions.

It would be interesting to see the entire statue if at all it survived. Inscriptions and symbols are always of particular interest. What was written or depicted on the statue or sarcophagus?

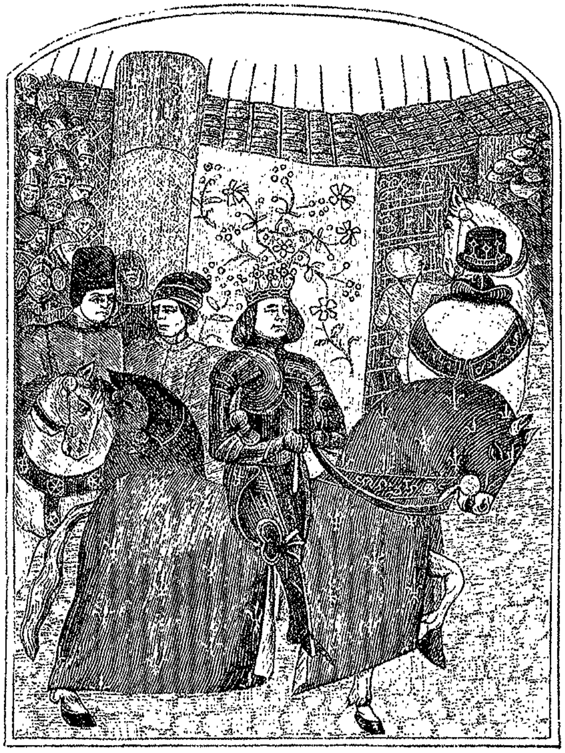


Fig. 9.11. "Charles VII, King of France." Miniature from a manuscript allegedly of the XV century. Above the head of the king is a six-pointed star-cross. The famous "French lilies" clearly look like old forked Christian crosses. Taken from [304], v. 2, p. 573.

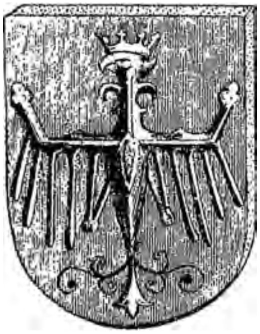


Fig. 9.12. Coat of arms of Poland in the XV century. Taken from [328:1], p. 482.

Figure 9.6 shows an old image, "The arrival of the Maid of Orleans at the Chinon Castle on March 6, 1428" ([304], v. 2, p. 571). Joan is depicted on ahorse, third from the right (q.v. in fig. 9.7). She holds in her hand a banner with the image of God between two angels. The headdress of God resembles an Ottoman = Ataman turban (q.v. in fig. 9.8).

It must be said that we came across another image of the banner of Joan of Arc, apparently created later, where the picture is generally the same, but the headdress of God already carefully re-

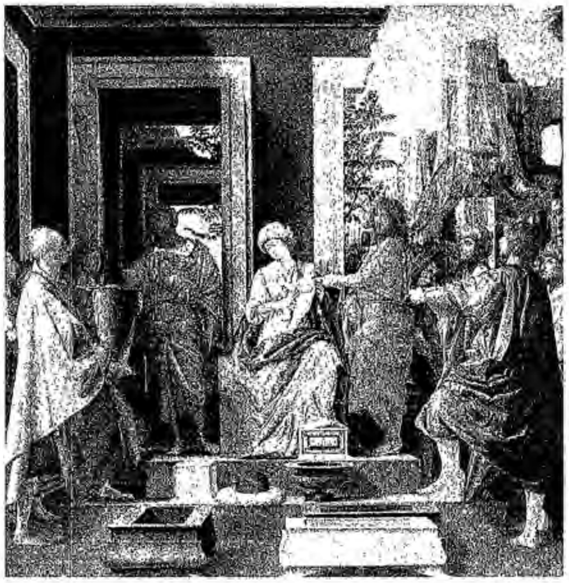


Fig. 9.13. “Adoration of the Kings” by Bramantino, allegedly of 1500. The Virgin Mary is depicted wearing an Ottoman = Ataman turban. Taken from [40:1], p. 175.

placed with a cross surrounded by a halo (q.v. in fig. 9.9). No more paradoxical elements, which disturbed the Scaligerian editors.

In the same fig. 9.6, Joan meets Charles VII. The German text on the ribbon says: “Here comes a maiden sent by God to the king in his country” ([304], v. 2, p. 571). To the shoulders of the knight who rides forward in front of Joan six-pointed stars are attached (q.v. in fig. 9.10), nowadays called the “stars of David.” As we have repeatedly shown, such a “star” is one of the ancient variants of the Christian cross (q.v. in CHRON4, Chapter 7:7). Only later it was declared a purely Jewish symbol, and it was said that “it has always been like this.”

As we begin to understand, Joan of Arc in these pictures is a reflection of the Old Testament Deborah.

In fig. 9.11, we see another ancient miniature, allegedly of the XV century, depicting the king Charles VII of France, whom Joan actually enthroned. On the harness of his horse and on the top right, above the letters “BEN,” there is an inscription resembling Arabic script. Right above the crown of Charles VII, the pattern in the background forms a six-pointed “star of David.” Moreover, this ancient Christian cross-star is presented here as a so-called “flourishing cross” (q.v. in CHRON4, Chapter 10:2).

The well-known “French lilies” on the blanket of the horse of Charles VII and above his head at the top left are made in the form of an old Christian forked cross, found, for example, on ancient Russian tombstones (see CHRON4, Chapter 6:3, and the table of old images of crosses in CHRONI, Chapter 7:6.1). Later the forked cross was slightly modified in France and brought closer to the shape of a lily flower. As a result, the resemblance to the ancient Christian cross became less prominent.

In this regard, let us pay attention to Poland’s coat of arms of the XV century (q.v. in fig. 9.12). It seems to combine several old forms of the Christian cross at once: 1) an eagle with raised wings; 2) an Ottoman = Ataman crescent cross with a star; 3) a fork-shaped flourishing cross; 4) a “French lily”; and 5) a trident, which is also a crescent with a star-cross.

Let us return to the image of God in the Ottoman = Ataman *turban* on the standard of Joan of Arc (q.v. in fig. 9.8). Nowadays it is perceived as very unusual and rare. Probably, after the rebellion of the Reforma-

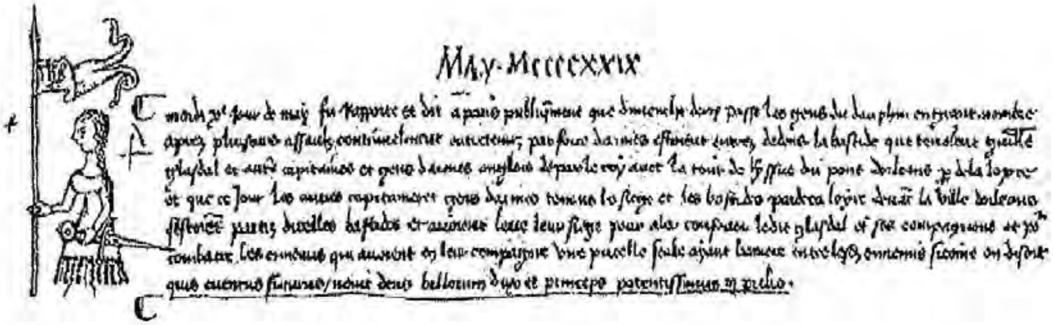


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Fig. 9.14. Allegedly the only lifetime image of Joan of Arc. Taken from the electronic version of the book [722:1].

tion, most of these images of the era of the "Mongol" = Great Empire were destroyed. Only a few traces of them have survived. Nevertheless, in some places, the old symbolism has been preserved. For example, in the Bramantino's painting "Adoration of the Kings," allegedly of 1500 (q.v. in fig. 9.13), *the Virgin Mary is also depicted in Ottoman = Ataman turban*. This circumstance—a happily survived trace of the former "Mongol" tradition—is so strongly dissonant with the Scaligerian version of history that modern commentators have found it necessary to provide the Bramantino's painting with a slightly irritated commentary about the supposedly "plotless figurative synthesis, vivid and unfinished" ([40:1], p. 175). That is, please pass by, nothing interesting here!

In conclusion, we give two more ancient images of Joan of Arc (q.v. in fig. 9.14 and 9.15). Regarding the first of them, historians report that this is "the *only* lifetime 'portrait' of her known today—a pen drawing made by the secretary of the Parisian Parliament on the margins of his register on May 10, 1429, when they learned in Paris about the end of the English siege of Orleans" ([722:1]). There is an inscription on the banner of Joan, but we could not make it out.

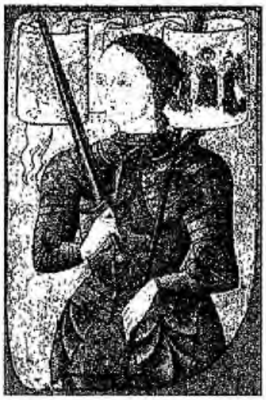


Fig. 9.15. Portrait of Joan of Arc, allegedly of the XV century. Taken from [722:1], electronic version.

The French Marshal Gilles de Rais is described in the Bible as the mighty warrior Samson

The chronological correspondence we have found between the stories of the French Marshal Gilles de Rais and biblical Samson is the continuation of the superimposition upon each other of the stories of Joan of Arc and biblical Deborah.

1.
THE SUMMARY OF THE FRENCH STORY OF GILLES DE RAIS, ALLEGEDLY A CHARACTER OF THE XV CENTURY

Let us talk about the famous French knight and Marshal Gilles de Rais (1404-1440), following the work of the American historian, Henry Charles Lea, an authority on the Inquisition ([330], v. 2). Gilles de Rais was also called Gilles de Montmorency-Laval, baron de Rais ([2:1], p. 86), and Gilles de Laval de Rais, Marshal of France ([914:1], comments, p. 783).

Speaking of the mediaeval Inquisition trials, Henry Charles Lea says: "Perhaps *the most remarkable trial for sorcery* on record is that of the Maréchai de Rais, in 1440, which has long ranked as a *cause celébre,* although it is only of late that the publication of the records has enabled it to be properly understood. The popular belief at the time [i.e,, the XV century.—*Auth.*] is indicated by Monstrelet, who tells us that the marshal was accustomed to put to death pregnant women and children in order with their blood to write the conjurations which secured him wealth and honors;...

"In the France of the fifteenth century there was no career more promising than that of Gilles de Rais. Born in 1404 of the noble stock of Montmorency and Craon ... and allied with all that was illustrious in the west of France, his barony of Rais rendered him *the head of the baronage* of Brittany. His territorial possessions were ample, and when, while still a youth, he married the great heiress, Catherine of Thouars, he might count himself *among the wealthiest nobles of France.* His bride is said to have brought him one hundred thousand livres in gold and movables, and his revenue was reckoned at fifty thousand. At the age of sixteen he won the esteem of his suzerain, Jean V, Duke of Brittany, by his courage and skill in the campaign which ended the ancient rivalry between the houses of de Montfort and de Penthiévre. At twenty-two ... he entered the desperate service of Charles VII, with a troop maintained at his own expense, and he distinguished himself in the seemingly hopeless resistance to the English arms. When Joan of Arc appeared he was charged with the special duty of watching over her personal safety, and, from the relief of Orleans to the repulse at the gates of Paris, he was ever at her side. In the coronation ceremonies at Reims *he received, though but twenty-five years old, the high dignity of Marshal of France,* and in the September following he was honored with *permission to add to his arms a border of the royal fleurs-de-lis.* There was no dignity beneath the crown to which his ambition might not aspire ...

"He was, moreover, a man of unusual culture. ... Of music and the drama he was also passionately fond. In these pursuits he was a fit comrade for the good King René, as in the field he was the mate of Dunois and La Hire.... Yet the life which promised so much in camp and court was blighted by the fatal errors of his training."

In 1433, he left the court and settled in his possessions, where he lived splendidly and carefree ([330], v. 2, p. 477-478).

"He retired and settled in his estate. *There he lived as a king, with a guard of two hundred knights,* a per- sonal church with thirty canons, and an extensive library of rare manuscripts. To the credit of Baron de Rais, he spent much money on glorifying Joan of Arc. He ordered the 'Mystére du siége d'Orléans' and financed its production in the theater" ([2:1], p. 87).

Here, however, begins a new period in the life of Gilles de Rais, which is often considered fantastic ([2:1], p. 86). Henry Charles Lea reports: "He kidnapped young people, satisfied with them his dirtiest lusts, and then *killed the victims, the number of which some writers have estimated at seven hundred or eight hundred. ...* These crimes were left for consideration to civil courts; in the inquisitorial processes, he was only accused of his searching for the philosopher's stone, the Universal Elixir ... No more instructive chapter in the history of the frauds of magic can be found than in his confession and that of his chief magician, Francesco Prelati.... Gilles has had the reputation of *sacrificing unnumbered children* in his necromantic operations....

"How long Gilles might have continued his devastating career it would be hard to guess, had it not suited the interest of Duke Jean and of his chancellor, Jean de Malestroit, Bishop of Nantes, to bring him to the stake.... To assault *so redoubtable a baron* was, how- ever, a task not lightly to be undertaken; the Church must be the leader, for the civil power dared not risk arousing the susceptibilities of the whole baronage of the duchy. *Gilles's impetuous temper* furnished them the excuse" ([330], v. 2, pp. 477-479).

In 1440, Gilles de Rais imprisoned Jean le Ferron, who wore clerical clothes. In response to this, the en- emies of Gilles passed to action. "The Church was busily preparing his downfall. He had been guilty of sacrilege of the *violence committed in the church of Saint-Étienne,* and he had violated its immunities in the person of Jean le Ferron.... Gilles was publicly defamed for *murdering many children,...* of invoking the demon with horrid rites.... The blow fell September 13 [1440.—*Auth.*], when the bishop issued a citation summoning Gilles to appear for trial before him. ... This was served upon him personally the next day, and *he made no resistance.* Some rumor of what was impending must have been in the air, for his two chief instigators and confidants, *Gilles de Sillé* and Roger de Bricqueville, saved themselves by flight" ([330], v. 2, pp. 480-481).

The trial of the Inquisition allegedly began on September 19, 1440. It did not last long. The records of the hearings are imperfect. First, Gilles de Rais voluntarily surrendered to the mercy of the court, then refused to recognize its authority, then, unexpectedly for everyone, he pleaded guilty, began to cry, repent and ask for forgiveness from the Church and the people ([330], v. 2, pp. 481-485). As a result, all members of the Inquisition Tribunal voted for the death penalty. "As punishment for his crimes, Gilles was to be hanged and burned.... His servants, like their master, showed complete repentance, declaring that they welcomed death in their unbounded trust in God. They were all mounted on stands over piles of wood, with halters around their necks attached to the gallows. The stands were pushed aside, and as they swung the fagots were lighted. ... When Gilles's halter was burned through and his body fell, the ladies of his kindred rushed forward and plucked it from the flames. It was honored with a magnificent funeral ..." ([330], v. 2, pp. 485-486).

It is believed that Gilles de Rais died on October 26, 1440 ([330], v. 2; [955:1], p. 80).

2.

THE BIBLICAL STORY OF WARRIOR SAMSON AND TREACHEROUS DELILAH

Samson, described in the Book of Judges 13-16, is *endowed with incredible physical power* and is the twelfth judge of Israel ([533], v. 2, pp. 402-404). He is considered the son of Manoah from the city of Zorah (Judges 13:2), or Manoch, according to Flavius Josephus ([877], v. 1, p. 250). At that time, the yoke of the Philistines weighed heavily on Israel. Samson is elected to the service of God, and the command is given—to prepare the child for lifelong naziriteship; in particular, he was forbidden to cut his hair. The spirit of the Lord descends on Samson, giving him miraculous power. "All Samson's actions have a hidden meaning, incomprehensible to others" ([533], v. 2, p. 402). Against his parents' wishes, Samson decides to marry a Philistine woman. On the way to Timnah, where the bride lives, he is attacked by a lion, but Samson tears him apart like a goatling with his bare hands (Judges 14:6). Later, Samson finds a swarm of bees on the corpse of a lion and saturates himself with honey. It gives him reason to ask the Philistines a riddle at the wedding feast: Out of the eater came something to eat, and out of the strong came something sweet" (Judges 14:14). Samson bet thirty shirts and thirty changes of clothes that the marriage friends would not find the clue. They, with- out inventing anything, threatened Samson's wife that they would burn her house if Samson robbed them. Yielding to the requests of a frightened wife, Samson tells her the answer—and on the same day, he hears it from the lips of the Philistines: "What is sweeter than honey? What is stronger than a lion?" (Judges 14:18). Then, in the first act of his revenge, Samson kills 30 Philistine warriors and gives their clothes to his marriage friends. His wife regards Samson's anger and his return to Zorah as a divorce, and she marries one of the marriage friends.

Soon Samson returns to his wife, but it turns out she left him. In return, Samson is offered her younger sister as a wife (Judges 15:2). The Bible does not spec- ify whether Samson took her as a wife. However, the departure of the previous wife is the occasion for a new act of revenge on the Philistines. Having caught three hundred foxes, Samson binds them in pairs with their tails, ties burning torches to them, and releases the foxes into the harvest of the Philistines, setting the whole crop on fire (Judges 15:4-5). In response, the Philistines burn Samson's previous wife and her father. It should be said here that Samson had at least one other wife before the two female sisters mentioned in the Bible. The fact is that Flavius Josephus, reporting on the burning of the wife who left Samson for his marriage friend, writes the following: "The Philistines ordered... to burn alive Samson's *new* wife with all her relatives as the perpetrators of this disaster of theirs" ([877], v. 1, p. 252). It follows that at this point in the biography of Samson, there were already at least *three* wives: the burned wife, about whom it is said that she is *"new,"* therefore, she was at least the *second* wife of Samson; and, finally, her younger sister proposed as the next wife, that is, no less than the *third.*

In response to the new attack by Samson, the Philistine army invades Judea. Three thousand Jewish envoys ask Samson to surrender to the Philistines to avert the threat of devastation from Judea. Samson allows himself to be bound and handed over to the Philistines. However, once in the enemy camp, he breaks the bonds, grabs from the ground a jawbone of a donkey, and strikes a thousand Philistine soldiers with it. After the battle, through the prayer of Samson, who was exhausted from thirst, "God opened up the hollow place in Lehi, and water came out of it" (Judges 15:19). After such exploits, Samson led (judged) Israel for twenty years.

Then, in the biblical biography of Samson, at least a *fourth* woman appears—a certain harlot from Gaza. Having been informed that Samson would spend the night in the house of a harlot, the inhabitants of Gaza lock the city gates to prevent him getting out of the city alive. However, Samson, having risen after midnight, pulls the gate off of the ground, hoists it on his shoulders, and carries it to the top of a mountain near Hebron (Judges 16:3).

Finally, at least the *fifth* woman appears in Samson's life—the treacherous Philistine Delilah from the Valley of Sorek. She becomes the culprit of his death. Bribed by the rulers of the Philistines, Delilah tries three times to find out from Samson, who is in love with her, the source of his miraculous power, but Samson deceives her three times, saying that he will become powerless if he is tied with seven damp bowstrings, or entangled with new ropes, or his hair is stuck in cloth. Delilah does all this at night, but Samson, waking up, easily breaks any bonds (Judges 16:6-13). Finally, tired of Delilah's reproaches of dislike and distrust, Samson revealed to her: "No razor has ever been used on my head, because I have been a Nazirite dedicated to God from my mother's womb. If my head were shaved, my strength would leave me, and I would become as weak as any other man" (Judges 16:17).

At night, the Philistines cut off the "seven braids of the head" of the sleeping Samson, and, waking up to the cry of Delilah: "Philistines against you, Samson!" he feels that strength has receded from him. Enemies blind Samson, shackle him in chains, and make him turn the millstones in the dungeon of Gaza. Meanwhile, his hair is gradually growing back. To enjoy the humiliation of Samson, the Philistines bring him to a feast in the temple of Dagon and force him to amuse the audience. Samson asks the guide boy to lead him to the central pillars of the temple to lean on them. After praying, Samson regained his strength, moved the temple's pillars, and brought down the entire building on those assembled, killing more enemies in the moment of his death than in his whole life (Judges 16:30).

As in the case of Joan of Arc = Deborah, at first glance, the French story of Gilles de Rais has little in common with the biblical legend of Samson. However, upon closer examination, the resemblance reveals rather quickly. And it is striking.

3.

THE COMPARISON OF THE STORIES OF GILLES DE RAIS AND BIBLICAL SAMSON REVEALS A BRIGHT PARALLELISM

3.1. Both Gilles de Rais and Samson were considered great warriors, and both occupied high positions in state hierarchy

Chronologically, Gilles de Rais *follows* Joan of Arc. He acts for several years after her death in 1431, until his own death in 1440. Similarly, the biblical Samson (Judges 13-16) chronologically *follows* the warrior Deborah (Judges 4-5), who was the reflection of Joan of Arc, as we have already said.

Gilles de Rais was a comrade in arms of Joan of Arc. ‘‘Thanks to his courage and skill in war” ([330], v. 2, p. 477), he became a national hero of France, “fighting side by side with Joan in the most dangerous battles” ([955:1], p. 73). “No *one equaled him on the battlefield"* ([330], v. 2, p. 478). “To assault *so redoubtable a baron* was a task not lightly to be undertaken ... *Gilles's impetuous temper* ...” ([330], v. 2, p. 479). As we have already said, Gilles de Rais was exalted to the marshals of France.

The Old Testament similarly emphasizes the *exceptional* qualities of Samson. He breaks any fetters placed on him: “He snapped the bowstrings as easily as a piece of string snaps when it comes close to a flame” (fudges 16:9). Samson kills thousands of enemies almost with his bare hands. “He found a fresh jawbone of a donkey ... and killed a thousand men with it” (Judges 15:15). The extraordinary force of Samson, which no one can resist, is emphasized in every possible way. Such a description of Samson is unique in the Bible—the level of admiration for the power of Samson clearly and far exceeds the military characteristics of the vast majority of biblical heroes.

Gilles de Rais ascended to the top of the state hierarchy and received *“the high dignity of Marshal of France, and... was honored with permission to add to his arms a border of the royal fleurs-de-lis.* There was no dignity beneath the crown to which his ambition might not aspire” ([330], v. 2, p. 477).

We see an utterly similar picture in the biblical description of Samson. He “led Israel for twenty years” (Judges 15:20). In fact, he occupied the highest position in the state and had the right to judge and punish. In that era, there was only one judge in Israel. This is how Flavius Josephus concludes his story about Samson; “Such was the end of the man who stood at the head of the Israelites for *twenty years.* He was worthy of admiration for his bravery, strength and courageous meeting of death” ([877], v. 1, p. 255).

Like the biblical Samson, Gilles de Rais was a famous person for *twenty years:* from the age of 16 to 36 years, from 1420 to his death in 1440.

Incidentally, *the father* of the biblical Samson was Manoch, according to Flavius Josephus ([877], v. 1, p. 249), or Manoah, according to the Bible (Judges 13:2). As for Gilles de Rais, his full birth name was Gilles de *Montmorency-Laval* ([330], v. 2, p. 477).

3.2. Gilles de Rais becomes an alchemist, a wizard, and a magus. Samson "speaks in riddles," his acts are often incomprehensible for others

In the Old Testament, Samson's actions are sometimes mysterious, incomprehensible, and, as it were, fantas- tic. To begin with, Samson's strength lies in his hair, which, therefore, must not be cut. The strength immediately left the hero when his hair was cut. Let us also mention the episode with a lion, which Samson tore apart with his bare hands, and then, a few days later, returned to its carcass, found a swarm of bees and honey there, scooped the honey with his hands and ate as he went along, and when he rejoined his parents, he gave them some honey, and they too ate it (Judges 14:6-9). Samson then formulates this story as a riddle to those around him at the wedding feast. Ultimately, the mysterious story leads to the death of thirty Philistines and enmity between Samson and the Philistines (Judges 14-15). Samson catches three hundred foxes, ties torches to their tails, and burns the standing wheat of the Philistines (Judges 15:4-5). He then kills a thousand enemies with a fresh (?) jawbone of a donkey (Judges 15:15). At his request, "God opened up the hollow place in Lehi, and water came out of it" (Judges 15:19). He tears the city gates out of the ground and carries them to the top of a hill (Judges 16:3). And so on.

These somewhat strange acts immediately become more explicit when comparing Samson with Gilles de Rais. The fact is that Gilles de Rais got in touch with alchemy, magic, and witchcraft. "He hoped to discover the secret of the transformation of metals and learn how to produce gold. First, the Tiffauges castle, and then a specially bought house, were equipped as gloomy laboratories of a mediaeval magician. ... Trustees sent by Gilles de Rais tried to find the most experienced alchemists. The master of occult sciences Francesco Prelati arrived from Italy to the baron's castle. It soon became clear that the Italian was familiar with spells that could summon demons" ([955:1], p. 73-74).

Henry Charles Lea writes: "Alchemy... was almost entirely connected in practice with necromancy.... No more instructive chapter in the history of the frauds of magic can be found than in his confession and that of his chief magician, Francesco Prelati. The latter had a familiar demon named Barron [!—*Auth.*], whom he never had any difficulty in evoking" ([330], v. 2, p. 478).

Here, for example, is a story from the "demonic biography" of Gilles de Rais. In his castle, "the tantalizing demon spread countless ingots of *gold* around the room, but forbade his touching them for some days. When this was reported to Gilles he naturally desired to feast his eyes upon the treasure, and Prelati conducted him to the chamber. On opening the door, however, he cried out that he saw a great green serpent as large as a dog coiled up on the floor, and both took to their heels. Then Gilles armed himself with a crucifix containing a particle of the true cross, and insisted on returning ..." ([330], v. 2, p. 479). Finally the malicious demon changed the gold into tinsel, which, when handled, turned into a tawny dust.

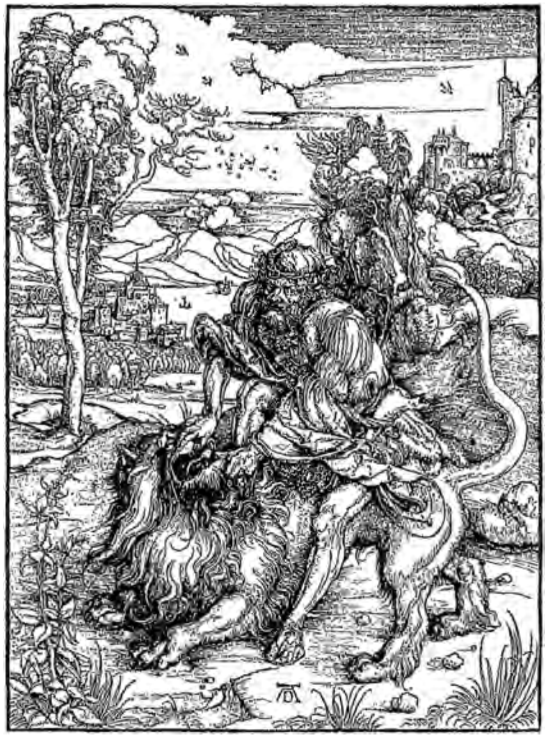


Fig. 10.1. "Samson Rending the Lion." Engraving by Albrecht Diirer. Taken from [1234], ill. 103.

Isn't this story with a vanished snake "as large as a dog" (or a similar legend of the XV century) reflected in the Bible in the form of a strange episode with a lion that Samson tore apart and then found a swarm of bees on the lion's carcass? With golden honeycombs. In fig. 10.1, we present the well-known engraving of Albrecht Dürer "Samson Rending the Lion." In this case, Dürer literally followed the text of the Bible and depicted Samson killing the lion with his bare hands.

The authors of the Bible probably refrained from direct references to the alchemical experiments of Samson = Gilles since alchemy in the Middle Ages was declared a dangerous, evil science.

However, the trace of the alchemical activity of the biblical hero was probably preserved in vague allusions and allegories scattered throughout Samson's "biography," giving it a transparent shade of mystery and fantasy.

3.3. Massacres attributed to Gilles de Rais and massacres committed by the biblical Samson

Gilles de Rais was accused of massacres allegedly of children and women. It is possible that it was about murders during military campaigns, which were more than enough in the biography of the knight-warrior and Marshal of France Gilles de Rais. At a secular court, the accusers claimed that "he kidnapped young people, satisfied with them his dirtiest lusts, and then killed the victims, the number of which some writers have estimated at seven hundred or eight hundred.... But in the articles of accusation in the ecclesiastical court, which were elaborately drawn up after obtaining all possible testimony, the figure is given as one hundred and forty... and this is probably a full estimate" ([330], v. 2, p. 478). It was further asserted that "Gilles, in his studies of necromancy, sacrificed *countless children*" ([330], v. 2, p. 479). Gilles' experiments were called "deadly" ([330], v. 2, p. 479). Allegedly, he killed children, "dismembered their bodies, tore out their entrails" ([955:1], p. 74). Again, everything described is more like a bloody picture of military battles that the Marshal of France went through during the brutal Hundred Years' War era. In paragraph 15 of the indictment, we read: "The accused Gilles de Rais and his accomplices took innocent boys and girls and inhumanly slaughtered them, killed, dismembered, burned, and subjected them to all kinds of torture. ... Other accusations supplemented the listed crimes. One said that Gilles de Rais ordered to *'burn the bodies* of the above-named innocent children and *throw them in the ditches and moats* around the said castles *and into the latrines* of the said castle of La Suze' " ([2:1], p. 89). One of the barons servants, called Poitou, allegedly said that he had personally seen "about 36 to 46 heads of dead children" ([2:1], p. 90).

We must bear in mind that this was most probably written much later than the XV century. The story of Gilles de Rais, as well as the biblical texts, are certainly based on old documents. However, they were tendentiously edited to fit in the Scaligerian history created in the XVII-XVIII century. So, we repeat, it is possible that the really terrible events on the fields of mediaeval battles, where, in particular, a buckshot of heavy guns tore the bodies of warriors to shreds, were refracted in later secondary descriptions into sentimental exclamations about the innocent "boys and girls" massacred by the mad marshal—chopped into pieces, burned, thrown into ditches and moats. All this could be a usual funeral work after the battles, when special funeral teams gathered up corpses. They burned the bodies of the fallen and dug common graves, where they dumped the remains of soldiers without really counting. The bodies had to be burned to prevent the spread of infection. It is also quite clear that in describing wars, each side presents its fallen as innocent victims of the villainous enemy. And who is more innocent than children?

Let us now turn to the Old Testament. *The entire "biography" of Samson is one massacre after another.* We already talked about this. He kills enemies by the thousands, right and left. Burns the fields of enemies (Judges 15:5), Strips the slain and gives their clothes to others (Judges 14:19). Flavius Josephus adds: "Samson killed *many inhabitants* of the lowland part of Philistia" ([877], v. 1, p. 282). At the time of his death, he killed over three thousand Philistines (Judges 16:27) [877], v. 1, p. 255). The Bible notes with satisfaction on this matter: "Thus he [Samson] killed many more when he died than while he lived" (Judges 16:30).

Thus, both the biblical Samson and the French Marshal Gilles de Rais are characterized as leaders who killed many people. The only curious difference is that the Old Testament presents these facts as heroic, while in the case of the French warrior they are crimes. Such discrepancies in assessments are understandable. The chroniclers of the belligerents usually praise their own warriors and scold the enemy.

In general, the Bible speaks of Samson benevolently. As for Gilles de Rais, he is mostly painted in black colors. Modern historians say on this occasion: "Gilles de Rais was destined for a place not in the heroic annals of France, but in folk mythology, where he appears as the most gloomy figure in the history of his country" ([955:1], p. 71). It is to this fascinating subject that we will now turn.

4.

THE MAGICAL HAIR OF SAMSON AND THE MAGICAL "BLUE BEARD" OF GILLES DE RAIS

Of course, a bright storyline in the story of the biblical Samson is his *magical hair,* which provided him with incredible strength and which could not be cut.

The loss of his hair led Samson to his death. Nothing like this is said about any other character in the Bible. This characterization of Samson is unique in the pages of the Bible. Therefore, it is in the real history of the XV century that we can expect to find something that formed the basis of such an Old Testament plot. We wont have to search for long. Once we started to analyze step by step the life of Gilles de Rais, the "hair plot" popped up almost instantly. We are talking about the story of the "Bluebeard," which has been familiar to us since childhood, but now we have an opportunity to look at it from a new and unexpected point of view, which puts everything in its place.

Gilles de Rais is featured in the history of France, as it were, in two guises. In the official version, he ap- pears as a legendary marshal, a companion in arms of Joan of Arc, a magician, and a sorcerer, who was ex- ecuted for his alchemy and massacres. Furthermore, in folk tales, he is represented as the gloomy knight Bluebeard, slain with swords for murdering of several of his wives. Henry Charles Lea writes: "If the student feels that there is an impenetrable mystery shrouding the truth in this remarkable case [of Gilles de Rais.— *Auth.*], the *Breton peasant* was troubled with no such doubts. To him Gilles remained the embodiment of cruelty and ferocity. I am not sufficiently versed in folklore to express an opinion whether M. Bossard is correct in maintaining that Gilles is the original of Bluebeard, the monster of the nursery-tale rendered universally popular in the version of Charles Perrault. Yet, even without admitting that the story is of Breton origin, there would seem to be no doubt that in Brittany, La Vendée, Anjou, and Poitou, where the terrible baron had his chosen seats of residence, *he is known by the name of Bluebeard,* and the legend—possibly an older one—of cruelty to seven wives, has been at- tached to him who had but one, and who left that one a widow. Tradition relates how *the demon changed to a brilliant blue the magnificent red beard that was his pride;* and everywhere, at Tiffauges, at Champtocé, at Machecoul, for the peasant, *Bluebeard* is the lord of the castle where Gilles ruled over their forefathers. Even yet,when the dreaded ruins are approached at dusk, the wayfarer crosses himself and holds his breath. In one ballad *the name of Bluebeard and of the Baron de Rais are interchanged as identical,* and Jean de Malestroit, Bishop of Nantes [who arranged the trial of Gilles de Rais.—*Auth.*], is the champion who delivers the terrorized people from their oppressor" ([330], v. 2, p. 487).

The *Encyclopedia Britannica* also considers that "Perraults' version appears to be from Brittany and may be based on the career of the XV century marshal of France Gilles de Rais and Comorre the Cursed, the ruler of Brittany in the VI century" *(British Encyclopedia,* edition of 1994-2000, electronic version).

Charles Perrault's "Bluebeard" is a radically simplified children's version of the ancient legends of Brit- tany of the XV century. It is worth noting that Charles Perrault (1628-1703) was one of the leading members of the Académie Française of the XVII century. He was at the center of a furious controversy that split the Academy in half in the XVII century. That was the so-called Quarrel of the "Ancients" and the "Moderns." Perrault was an active "Modern" and believed that "modern literature necessarily surpasses anything produced in the past centuries" *(Encyclopedia Britannica,* article "Charles Perrault," edition 1994-2000, electronic version). It was from this position that Charles Perrault narrated in a fabulous children's form a tiny part of the known mediaeval story of the Bluebeard, simplifying it as much as possible and freeing it from "superfluous details." As a result, it turns out that Perrault did not include in his fairy tale the details of the Bluebeard plot that are most important for us. For some reason, Charles Perrault focused his attention only on the seven wives of the knight, who are of no practical interest for us here. Anatole France, for example, who studied old chronicles and wrote a short story about Bluebeard, was skeptical about Perrault's version ([914:1], p. 617). Therefore, we will turn not to the primitive tale of Perrault but to other surviving mediaeval testimonies about Bluebeard.

We have already quoted information according to which the demon *changed* the color of the red beard of Gilles de Rais to blue, after which the marshal re- ceived a new nickname, Bluebeard. The legend fo- cuses on changing the color of the beard. However, digressing from the "color details," like red-blue, let us pay attention to the essence of the plot. The old leg- end claims that *something happened to Gilles's beard,* that is, *it changed for some reasons.* Let us ask a simple question: What usually happens to beards and hair? Especially when they grow too much? *They are trimmed or shaved.* Therefore, it can be assumed that Gilles de

Rais got his beard *shaved or trimmed.* However, some people do not shave their beards at all, and others do not cut their hair and let it grow all their lives. So why, in the case of Gilles, it was such a big deal that something changed in his beard? Furthermore, for some reason, it is emphasized that it was not someone who *changed* his beard, not a hairdresser, but a "demon," a powerful external force. It was required for something, and led to some severe consequences.

So, the question is, who shaved off the beard of Gilles de Rais, and why? Once the right question is for- mulated, the answer pops up by itself. We immediately recall that the Inquisition Tribunal judged Gilles de Rais. As James George Frazer, the well-known special- ist in the history of religions, rightly notes: "In Europe [in the Middle Ages.—Auth.] it used to be thought that *the maleficent powers of witches and wizards resided in their hair, and that nothing could make any impression on these miscreants so long as they kept their hair on. Hence in France* [*!—Auth.*] *it was customary to shave the whole bodies of persons charged with sorcery before handing them over to the tormentor.* Millaeus witnessed the torture of some persons at Toulouse [in France!— Auth.], from whom no confession could be wrung until they were stripped and *completely shaven,* when they readily acknowledged the truth of the charge. A woman also, who apparently led a pious life, was put to the torture on suspicion of witchcraft, and bore her agonies with incredible constancy, until *complete depilation* drove her to admit her guilt The noted inquisitor Sprenger contented himself with *shaving the head of the suspected witch or warlock* [i.e., as it was done to the biblical Samson.—*Auth.*]; but his more thoroughgoing colleague Cumanus shaved the whole bodies of forty-one women before committing them all to the flames. ... In Bastar, a province of India, 'if a man is adjudged guilty of witchcraft, he is beaten by the crowd, *his hair is shaved, the hair being supposed to constitute his power of mischief* " ([920], pp. 260-261).

Stepping aside for a moment from the central topic of our study, the custom of shaving hair in mediaeval Europe most likely has a straightforward and understandable explanation. As we have already shown in CHRON6, Chapter 4, after the emergence of the vast "Mongol" Empire, contagious diseases spread across the Mediterranean and Western Europe in the XV-XVI century, moving with trade and military caravans along the laid routes of communication in the Empire. Previously, there were no such routes, so there were no massive, far-spreading epidemics. The rulers of the Empire began to fight diseases, which explains the repeated Ottoman = Ataman conquest of the promised land in the XV-XVI century and the initial massacre of the inhabitants, both sick and healthy (q.v. in CHRON6, Chapter 4:5). Then, with the progress of medicine, one of the priority quarantine measures was shaving the hair of the sick to destroy the infection. Medieval physicians might have thought so. Hair is a natural habitat for many parasites that carry disease. Experimentally, it was found that some dangerous diseases can nest in the hair.

Then, as epidemics subsided in the Middle Ages, the custom of forced shaving of the head ceased to be mandatory and widespread. Hair began to be shaved only on special occasions associated with witchcraft, as hair continued to be seen as a nest of dangerous properties. Moreover, today, in case of some illnesses, the head of the patient is shaved.

These reasons partially explain the custom of the Cossacks to shave their heads, leaving only a sedentary mantle, a long forelock, or a strand of hair. After all, the Cossacks were the main military force of the Horde, who went to conquer the world. Hair was shaved for health so as not to catch an infection on a hike—for example, lice, carriers of typhus. Perhaps, at first, the Horde Cossacks generally shaved their heads. Then, as the diseases subsided, they began to leave a long forelock strand. Alternatively, a small strand of hair was always left. The practice of shaving off beards arose from similar considerations in Western Europe. In Russia, that is, in the metropolis of the Empire, such an obligatory custom was introduced only under Peter I, while earlier it did not exist. And this is understandable. In the metropolis of the "Mongolian" Empire, there were no medical reasons to shave the hair since mass diseases spread far from the center, that is, in Western Europe, Africa, and the Mediterranean, where the punitive "Mongol" imperial troops were sent to destroy the centers of infection (q.v. in CHRON6, Chapter 4).

The famous forced shaving of beards in Petrine Russia was, of course, not a personal whim of the czar. There were very real and practical reasons behind such a measure, either medical or ideological. After the split

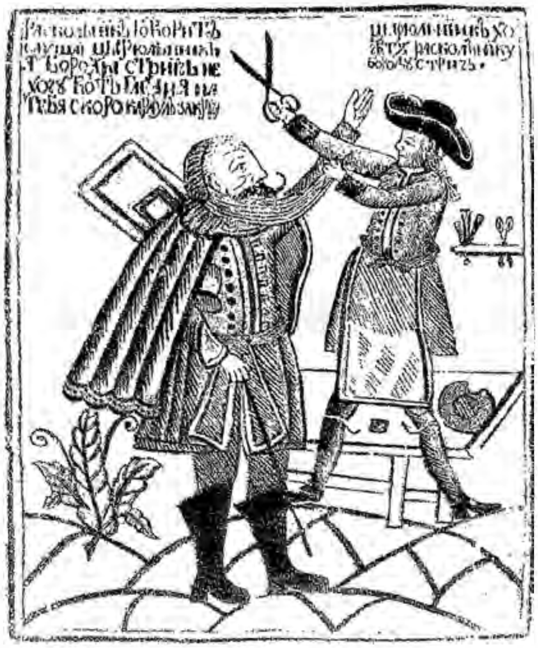


Fig. 10.1a. “Peter the Great. Russian folk engraving of the XVII century” ([328]> p. 261). This is how in Romanovian Russia depicted “shaving off beards.” Shrouding the essence of the matter, they began to talk about it in a funny, humorous way.

of the Empire in the XVII century, the Romanovian administration could begin to fight against the remnants of the imperial past they hated when the men of the ruling class of the "Mongol” = Great Empire wore beards and saw them as some kind of distinctive class sign. And Western Europe was already used to “going without a beard.” In the XVII century, after the occupation of Russia by Western Europeans, this custom was forcibly implemented there. It came to the point that bearded men were caught in the street and their beards were publicly cut (q.v. in fig. 10.1a).

But let us return to Gilles de Rais. It is quite probable that Gilles de Rais had his hair, including beard, shaved *during the inquisitorial process,* in order “to facilitate the administration of justice.” Otherwise he would not have confessed. Moreover, as we have already seen, the hair was shaved *before the torture* to facilitate the avowal. After all, as everyone knew in that era, hair significantly impedes the sincere repentance.

Here we again have to turn back to the documents of the trial of Gilles de Rais, even though they most likely were edited later. We immediately encounter a remarkable circumstance confirming our reconstruction of events. It turns out that there is a sort of enigma in the case of Gilles de Rais which haunts many researchers of his biography. It is believed that in the beginning of the trial he had stubbornly denied the accusations and insisted that the court had no authority to judge him ([330], v. 2, p. 482).

And then, suddenly, the picture changes radically. Henry Charles Lea writes: "It *is not easy to understand what followed.* ‘When two days later, on the 15th, Gilles was brought into court [that is, the next meeting.— *Auth.*], *he was a changed man.* We have no means of lenowing what influences had meanwhile been brought to bear upon him.... He humbly admitted the bishop and inquisitor to be his judges, and on bended knee, with tears and sighs, craved their pardon for the insults which he had showered upon them, and begged for absolution from the excommunication” ([330], v. 2, p. 482).

Some sources say Gilles was not tortured ([330], v. 2, pp. 483-484). Others, on the contrary, argue that "after six hearings, on October 19, de Rais *was tortured”* ([2:1], p. 89). Nevertheless, we had already seen above that, according to the customs of the Inquisition, before torture, the hair on the head of the suspect was shaved to help him to be sincere in the conversation with the inquisitors.

Therefore, it can be said that *during the inquisitorial process, the famous French marshal and knight Gilles de Rais, accused of witchcraft and alchemy, got his head and beard shaved,* which was customary in that era ([920], p. 260). The blue color of Gilles’s “new beard,” mentioned in the legend, can be explained by the well-known physiological effect when the freshly shaved skin looks slightly bluish. So, "Bluebeard” most likely means nothing more than a freshly shaved face. This easily explainable and rather insignificant detail was enough for the nickname "Bluebeard” to get stuck to Gilles de Rais forever.

Having his beard shaved, and most likely having been tortured, Gilles de Rais, immediately changed his behavior and confessed to all imaginable and unimaginable crimes, which completely satisfied his judges.

Now it is time to return to the Bible. *Samson's hair is cut off, and he immediately loses all his magical power.* This circumstance alone is enough to see in the history of Samson clear traces of the customs of the XV-XVI century. It is a typical mediaeval plot from the history of the Inquisition of the XV-XVI century ([920], p. 260).

It seems to us that here we have come across a striking parallel that brings the French story of Gilles de Rais even closer to the biblical story of Samson. After cutting his hair, Samson loses his strength and is arrested, chained, and thrown into prison. "After putting him [Samson] to sleep on her lap, she [Delilah] called for someone *to shave off the seven braids of his hair,* and so began to subdue him. *And his strength left him.* Then she called, 'Samson, the Philistines are upon you!' He awoke from his sleep and thought, 'I'll go out as before and shake myself free.' But he did not know that the Lord had left him" (Judges 16:19-20). Apparently, here, on the pages of the Bible, we are reading another version of the story of Gilles "Bluebeard" de Rais.

It is worth mentioning that James George Frazer *directly identified the biblical story of Samson with the inquisitorial custom of shaving the persons before handing them over to the tormentor* ([920], p. 260). In his book *Folklore in the Old Testament* ([920]), Frazer devoted to this identification a whole chapter, called "Samson and Delilah." Of course, Frazer, as a Scaligerite historian, does not apply the story of Samson to the Middle Ages but prefers to believe that "ancient" customs "suddenly revived" in Western Europe of the XV-XVI century. As we now understand, such an approach requires correction. There is no fault of Frazer in it, of course. That is how he was taught.

5.

THE BIBLICAL DELILAH EMBODIES EITHER GILLES DE SILLÉ, A COMPANION OF GILLES DE RAIS IN HIS EXPERIMENTS WITH MAGIC, OR A "DEVIL" WHO SEDUCED GILLES DE RAIS

5.1. Biblical Delilah = mediaeval devil

The time has come to turn to the biblical Delilah, the insidious woman who killed the hero Samson. It should be expected that there is something similar in the "biography" of Gilles de Rais = the Bluebeard.

Our forecast is perfectly justified. Historian Efim Chernyak, in the chapter dedicated to Gilles de Rais, cites the following mediaeval story, *which he associates with the Bluebeard.* "Once, a wealthy red-bearded knight persuaded a beautiful girl to marry him. Already in the church, swearing allegiance to his bride, he said: 'I am yours, both my body and soul!'—'I accept!' with a thunderous laughter answered *the devil, hiding in the guise of a beauty,* and appeared before him in the form of a blue demon. 'Don't forget, from this moment you're mine, both your body and soul!' The demon disappeared, and the red beard of the knight, as a sign of concluded agreement, turned blue. This tale is intricately intertwined with the story of Gilles de Rais, and from their union, the gloomy image of the knight Bluebeard probably arose." ([955:1], p. 75).

Here everything is said in plain text. A knight falls in love with a beautiful girl and asks her to become his wife. She agrees, and at the most crucial moment, the unsuspecting knight suddenly finds himself caught in the net of the *devil woman* who changes the color of his beard. As we now understand, he gets his hair shaved, after which his skin becomes bluish.

This is precisely the story of Samson and Delilah. The Bible says: "Some time later, he [Samson.— *Auth.*] fell in love with a woman in the Valley of Sorek whose name was Delilah" (Judges 16:4). In the Russian synodal translation the name of the cunning woman is spelled as "Delidah." We will discuss this detail later. Delilah agrees to become Samson's lover, and he spends many nights with her. Nevertheless, she turns out to be his enemy, seeking to discover the secret of Samson's strength. The enamored Samson finally opens up to her, The enemies cut off his hair as he sleeps on Delilah's lap and seize the exhausted hero.

Before us is precisely the mediaeval story of a devil woman, which pops up in the story of Gilles de Rais = the Bluebeard. The question is: is there in the "biography" of Gilles de Rais a candidate for the role of insidious Delilah? Apparently, there is. Moreover, there are two possible candidates:

1) Gilles de Rais conducts his magical experiments with his closest companion, *Gilles de Sillé* ([330], v. 2, p. 486). It turns out that when the inquisitorial trial began, "Gilles de Sillé, who was regarded as the *worst* of the marshal's instigators, disappeared and was heard of no more" ([330], v. 2, p. 487). The name Gilles *de Sillé* is quite close to the name *Delilah.* The role is also the same. An instigator, and then, perhaps, a traitor (this would explain how he could escape the court of the Inquisition). Gilles de Sillé is a man, but we have

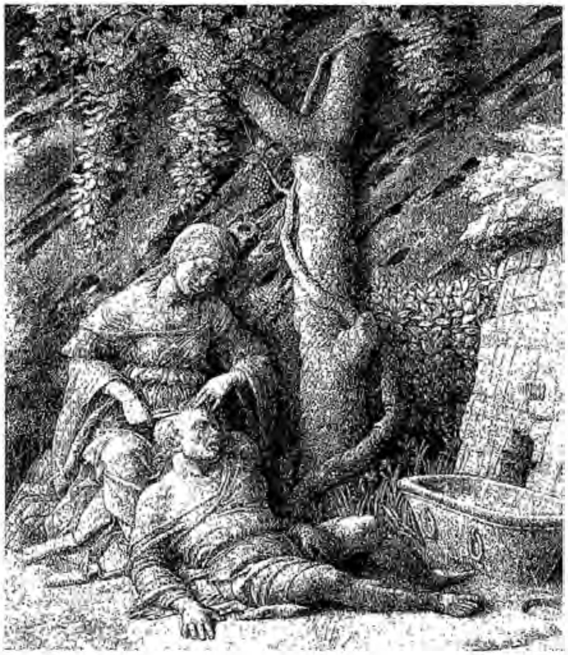


Fig. 10.2. "Samson and Delilah" by Andrea Mantegna, allegedly of the XV century. The insidious Delilah cuts off the hair of Samson sleeping in her lap. On the trunk of the tree is an inscription in which Delilah is referred to as the *woman devil.* Taken from [40:1], p. 108.

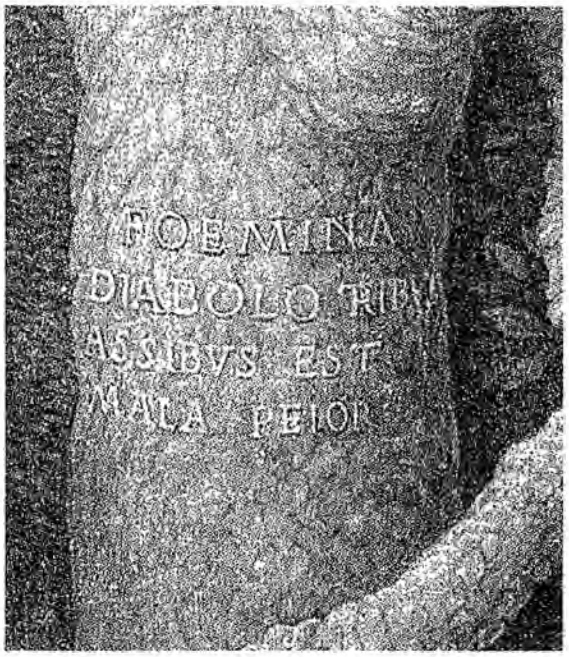


Fig. 10.3. Fragment of the painting "Samson and Delilah" by Andrea Mantegna. The inscription on the tree directly identifies Delilah with the devil: "FOEMINA DIABOLO TRIBVS ASSIBVS EST MALA PEIOR"—"A woman is three times as bad as the devil." Taken from [40:1], p. 108.

already encountered several ancient chronicles where men and women had been confused; e.g., Matilda—Miltiades, Margaret—Mardonius, Antonine—Anthonius (q.v. in CHRON2, Chapter 3).

2) Next to Gilles de Rais, during the "alchemical period" of his life, there was always an assistant named "Perrine Martin, better known as La Meffraye," a *woman* ([955:1], p. 74). She was reportedly arrested with Gilles and was one of his "most successful purveyors" ([955:1], p. 81). Her fate is unknown.

However, the following idea seems to us the most interesting. As we have seen from the mediaeval legend, Gilles de Rais = the Bluebeard was "seduced" by a female *devil.* The accusers insisted that the marshal "invoked the demon with horrid rites, entered into compacts with him" ([330], v. 2, p. 480). The French word *diable* (devil) could well have turned into the name *Delilah* since the Latin letters *b* and *d* differ only in orientation, the one being a mirror reflection of the other. Therefore, the word *diable* could also be read as "diadle" → DDL → Delidah → Delilah. It is quite understandable why in the Russian synodal translation the name *Delilah* is spelled as *Delidah*—the handwritten Latin letters *b* and *I* look very similarly, they both have the same elongated loop at the top and differ only in the bend at the bottom, so can easily be confused.

It is also impossible not to pay attention to the de- tail that in the above-quoted French legend the demon which appeared to the knight was *blue* ([955:1], p. 75). *Blue,* or *bluish,* could easily be *lilac,* which is *Ulas* in French. In a French context we obtain "*de lilas*." Knowing that the last letter "s" is not pronounced in French, it reads as *Delilah*—the "bluish *diable"*reappearing in the biography of Gilles de Rais.

Thus, it is very likely that when speaking of the treacherous woman Delilah, the Bible originally meant the *devil* disguised as a woman who seduced Samson. Similarly, the editors of the Old Testament in the XVI-XVII century had hidden ("disguised") the overly frank word *devil* in a neutral and meaningless name *Delilah.*

We find a direct identification of the biblical *Delilah* with *the devil* in a painting by the supposedly XV century artist Andrea Mantegna, called "Samson and Delilah" (allegedly 1495-1500; q.v. in fig. 10.2). The painting depicts Delilah cutting Samson's hair with scissors. On a tree, there is an inscription: "FOEMINA DIABOLO TRIBVS ASSIBVS EST MALA PEIOR"—"A woman is three times as bad as the devil" (q.v. in fig. 10.3).

5.2. Delilah was offended with Samson, and the devil was offended with Gilles de Rais

According to the Bible, the insidious Delilah tries several times to ferret out of Samson the secret of his strength. Samson at first evades the truthful answer and mocks Delilah. She takes offense at him several times, demanding the truth: "*You have mocked me these three times,* and have not told me where your great strength lies" (Judges 16:15).

We see a similar picture in the story of Gilles de Rais. The demon is all the time next to Gilles during his magical experiments. Moreover, *"the demon-was offended with Gilles for not keeping a promise to make some offering to him"* ([330], v. 2, p. 479). Gilles tried to appease the demon, but unsuccessfully— "still the demon was obdurate" ([330], v. 2, p. 479). Finally, Gilles de Rais committed a *reckless act,* which served as a pretext for his arrest and trial by the Inquisition ([330], v. 2, pp. 479-480). The whole situation is again very reminiscent of the biblical story about the dissatisfaction of Delilah = the devil, which ultimately led to Samson's *reckless act*—he rashly disclosed to her the source of his strength.

In conclusion of this section, let us recall several supposedly martyred wives of Bluebeard = Gilles de Rais. Although this plot is of little interest to us here, a few words are worth saying. It is believed that Bluebeard killed *seven wives* ([330], v. 2, p. 487). Turning to the Bible, to the story of Samson, we find that there are *at least five women* in his "biography," of which Delilah was the last. (See the section above for a summary of the Old Testament biography of Samson.) At least one of Samsons wives was *"burned to death,"* that is, killed precisely through the fault of Samson (Judges 15:6). Let us also pay attention to the fact that in the French version, "the baron [Gilles de Rais.—*Auth.] had a quarrel with his wife who went to her parents"* ([955:1], p. 73). Almost the same is reported by the Bible about *Samson's quarrel with his wife,* who leaves him for another man (Judges 14:20,15:2). This woman was then burned (Judges 15:7). What happened to Samson's other wives, the Bible does not say. Hence, it is not easy to discuss this story further.

6.
VOLUNTARY SURRENDER OF BOTH HEROES, MULTIPLE ATTEMPTS OF THE ENEMIES TO TAME THEM, AND, FINALLY, THEIR DEATH

6.1. Voluntary surrender of Samson, and voluntary surrender of Gilles de Rais

According to the French version, the beginning of the trial of Gilles de Rais looked like this. "On September 15, 1440, Robin Guillaumet, the notary of Nantes, appeared at the gates of the castle [of Gilles de Rais.—*Auth.*] *with a small group of soldiers.* Guillaumet on behalf of the Bishop of Maltroye, and Captain Jean Labbé on behalf of John V himself [Duke of Brittany.—*Auth.*], *proposed Gilles de Rais to voluntarily surrender in the hands of the authorities* to appear before the ecclesiastical and civil court on charges of witchcraft and murder. *The baron ordered to open the castle gates and allowed himself to be arrested together with his servants"* ([955:1], p. 76).

The Old Testament says the same thing. The Philistines demand that the Jews hand over Samson. "Then three thousand men from Judah went down to the cave in the rock of Etam and said to Samson:... *'We've come to tie you up and hand you over to the Philistines'* Samson said, 'Swear to me that you won't kill me yourselves.' Agreed,' they answered. 'We will only tie you up and hand you over to them. We will not kill you.' So they bound him with two new ropes and led him up from the rock" (Judges, 15:11-13) Thus, Samson, having received assurances of his inviolability, *voluntarily surrenders into the hands of his enemies.*

What happens next? The French sources report that, having voluntarily surrendered on September 15,1440, Gilles de Rais was immediately interrogated. So far, he was treated with respect. "Considering the rank of a baron, he was given a large room in the New Tower, whereas his four accomplices were thrown into dark cells" ([955:1], pp. 76-77). Moreover, *"Gilles considered himself saved"* ([955:1], p. 76). So, the French sources paint us a picture of a more or less successful completion of the first stage of the struggle of Gilles de Rais with the Inquisition.

Let us return to the biblical story of Samson and compare it with the story of Gilles de Rais. In general, the Old Testament says about the same. Judge for yourself. Bound with ropes, Samson, who voluntarily surrendered to the enemies, is taken to the Philistines. He goes obediently but, once in their camp, suddenly breaks the ropes and *gets free* (Judges 15:14-15). Moreover, he strikes down a thousand men. So, temporarily, Samson is free again.

Thus, the stories in the French sources and in the Bible unfold almost in parallel.

6.2. Stage two: Samson = Gilles has to constantly defend himself from the enemies

The French sources say further that the trial of Gilles de Rais is resumed and becomes more and more protracted and aggressive. A series of inquisitorial hearings begins. Indictment torrents alternate with periods of delusive calm.

At one point the tribunal graciously and cynically announces that it is "ready to grant the accused a few days of respite to prepare the defense" ([955:1], p. 78). The danger is growing. "The baron, deathly pale, with foam on his lips, denied the accusations.... The hearings *were postponed.* From prison, Gilles de Rais wrote a letter to Charles VII [whom he and Joan of Arc recently raised to the throne.—*Auth.*], requesting his intervention. The letter remained unanswered" ([955:1], p. 78).

Gilles de Rais begins to fight back with all his might. "Giving rein to his temper, he stigmatized them as simoniacs and scoundrels, before whom it was degradation for him to appear; he would rather be hanged by the neck than acknowledge them as his judges; he wondered that Pierre de l'Hopital, president or chief judicial officer of Brittany, who was present, would allow ecclesiastics to meddle with such crimes as were alleged against him. In spite of his reclamations the indictment was read, when he simply denounced it as a pack of lies and refused to answer formally. Then, after repeated warnings, the bishop and inquisitor *pronounced him contumacious and excommunicated him\[3^],v.2,* p. 482).

In parallel with this, the Old Testament tells the following about Samson. The authors of the Bible slightly clouded the narrative with allegory so as not to mention the inquisitorial tribunal and give the events a slightly fairy-tale character (Judges 16:5-21). Samson is under constant pressure from Delilah and the Philistines. After all, no less than his life is at stake. Delilah = the devil more and more insistently demands Samson to reveal the secret of his power. Samson evades and deceives her three times. Each time Delilah believes him, ties him up in one way or another, and calls on his Philistine enemies. Each time Samson breaks the fetters and gets free. This happens only *three times,* but the narrative of it is so verbose that it occupies almost half of the chapter 16 in the Book of Judges. It is clear that such a space was previously allocated to a description of more complex events in the struggle of Samson with his enemies. Moreover, the intensity of the biblical struggle is growing, just like in the story of Gilles de Rais.

By the way, a literal understanding of the story in the Book of Judges makes it completely incomprehensible why Samson, seeing that the insidious Delilah deceives him and betrays into the hands of his enemies again and again, nevertheless continues to live in her house as if nothing has happened. He does not reproach her with a single word and falls asleep "in her lap" again and again. Does he enjoy this risky game with death?

The biblical story of Samson's struggle with Delilah = the devil and the Philistines standing behind her is a rather frank, albeit slightly veiled, description of the inquisitorial trial of Gilles de Rais. Such understanding makes the biblical narrative transparent and instantly removes its artificial fairy-tale halo. Samson = Gilles cannot leave the "house" of the deadly Delilah = the devil for the simple reason that *he is already jailed in the prison* of the city of Nantes. Furthermore, the exhausted Samson = Gilles is *forced* to constantly answer the almost daily *interrogations* of Delilah = the devil, avoiding the truthful answers in every possible way.

It is not a game but a fierce struggle for life. Before us is not a sweet conversation with "beloved Delilah," but increasingly terrible *interrogations of the devilish inquisitors,* behind whom the fire of the stake is already flaring up.

6.3. Stage three: a sharp turning point in the fight, and the death of Samson = Gilles

Then something extraordinary happens in the French description of the events. We have already talked about this. Let us quote Henry Charles Lea again: "It is not easy to understand what followed. 'When two days later, on the 15th, Gilles was brought into court, he was a changed man. We have no means of knowing what influences had meanwhile been brought to bear upon him.... He humbly admitted the bishop and inquisitor to be his judges, and on bended knee, with tears and sighs, craved their pardon for the insults which he had showered upon them, and begged for absolution from the excommunication" " ([330], v. 2, p. 482). *"The judges apparently did not know what to think about such a transformation. Historians share their surprise"* ([955:1], p. 78). Commentators write: "The sudden transition of Gilles de Rais from arrogant denial of the legitimacy of the court to *complete submission* and acknowledgment of everything he was accused of seemed incomprehensible" ([955:1], p. 80).

As we now understand, the inquisitors weren't surprised by anything. They knew the reason of the change. Most likely, Gilles = Samson was *shaved,* and then tortured. The fact of torture could well be kept secret, but otherwise it is difficult to explain why one version of the story says that, although it was "decided that torture should be applied" ([330], v. 2, p. 483), nevertheless, it was not applied ("There was no further talk of torture."—[330], v. 2, p. 484. "Torture did not have to be used."— [955:1], p. 79), while the other version of the same story claims the opposite—that "on Friday, October 21, 1440, Gilles de Rais *was* tortured" ([2:1], p. 91). Of course, the judges assured the public of their mercifulness, thanks to which the accused finally confessed without being forced to. What torture? What a ridiculous idea!

What was carefully concealed by the French chroniclers is quite frankly said in the Old Testament. *Samson gets his hair cut,* after which he loses his strength; he is put in chains and imprisoned (Judges 16:19-21). Only because the XVII-XVIII century historians declared the Bible to be an "incredibly ancient" book, the editorial cleaning of some of its fragments had not been done so thoroughly. This is why the descriptions of the XV-XVI century events partially survived in the Bible in much franker form than in their edited and smoothed mediaeval chronicles, which remained in their chronologicalplace, that is, "not relegated to the past." It gives us a unique opportunity to noticeably clarify many mediaeval events, including the obscure story of Gilles de Rais = Samson. Incidentally, the Old Testament casually reports that "the Philistines ... *gouged out his* [Samson's—Auth.] eyes" (Judges 16:21). All the known French sources speaking of Gilles de Rais are dead silent about this circumstance. And it's understood— the merciful inquisitors could not do such a barbarous thing to the legendary French marshal, the second person in the state, a companion in arms of the Maid of Orleans, a friend of Charles VII. Say, his confession was obtained exclusively by respectful conviction, in a philosophical discussion. Nobody touched his eyes.

6.4. The death of Samson = Gilles de Rais. What "house" the biblical Samson had destroyed before death

Further, the Bible and the secular French sources say basically the same. Samson dies (Judges 16:23-30). as does Gilles de Rais ([330], v. 2, pp. 485-486). Some discrepancies in the description of the circumstances of their death have little effect on the overall unified picture.

The Old Testament says that before his death, Samson was led into-a large house, the dimensions of which are visible from the fact that "all the rulers of the Philistines were there, and on the roof were about three thousand men and women" (Judges 16:27). Gilles de Rais was judged in the *"grand hall* of the Tour Neuve of the Castle of the Dukes in Nantes" ([955:1], p. 76).

Further, Samson dies in the midst of a *great holiday:* "The rulers of the Philistines assembled *to offer a great sacrifice to Dagon* their god *and to celebrate.,..* While they were *in high spirits,* they shouted, 'Bring out Samson to entertain us.' So they called Samson out of the prison, and he performed for them.... *The temple was crowded with men and women; all the rulers of the Philistines were there"* (Judges 16:23-27). And, as we have already noted, "on the roof were about *three thousand men and women watching Samson perform"* (Judges 16:27).

A very similar picture emerges on the pages of

French chronicles. 'Xs *a last prayer, he* [Gilles de Rais.—*Auth.*] *begged that the bishop and clergy might be requested to walk in procession prior to his execution the next day to pray God to keep him and his servants in firm belief of salvation. This was granted, and the morning saw the extraordinary spectacle of the clergy followed by the whole population of Nantes, who had been clamoring for his death, marching through the streets and singing and praying for his salvation* [!—*Auth.*]*"* ([330], v. 2, p. 485). Efim Chernyak adds: "It is hard to imagine, but the Nantes crowd fervently greeted and prayed for the child-killer, albeit a repentant, when he was led to execution" ([955:1], p. 80).

So, the picture of a somewhat strange big holiday with the participation of many thousands of city residents during the execution of Samson = Gilles is described in almost the same words in the Bible and the French chronicles.

Then, after Samson's death, "his brothers and his father's whole family went down to get him. They brought him back and *buried* him" (Judges 16:31). The French story says virtually the same: "When Gilles's halter was burned through and his body fell, the ladies of his kindred rushed forward and plucked it from the flames. It was honored with a *magnificent funeral,* and it is said that some of the bones were kept by his family as relics" ([330], v. 2, p. 486). A different version has also been preserved: "On October 26,1440, in Nantes, after prayer and repentance, Gilles de Rais *was strangled,* and his body was laid on a funeral pyre along with the bodies of his two accomplices. Then, however, *it was allowed to his relatives to take the body before the fire consumed it* and place it in the nearest Carmelite church" ([2:1], p. 91).

And now let us turn to a curious circumstance, which the French sources are silent about. The Old Testament says that before his death, Samson moved the pillars on which the roof of a vast edifice rested and brought it down, burying himself and thousands of spectators under it (Judges 16:28-30). We present one of the old images of this event in fig. 10.4.

In this regard, it is worth paying attention to the indication of Anatole France in his book *The Seven Wives of Bluebeard* ([914:1], p. 617). Based on ancient evidence, Anatole France reports that Marshal de Rais was strangled, "according to the court's verdict, *on the bridge in Nantes,* on October 26,1440" ([914:1], p. 617).

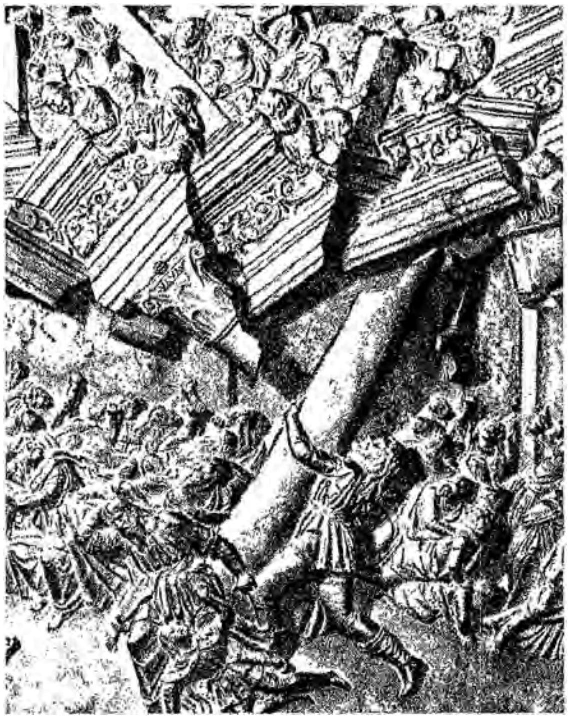


Fig. 10.4. "Samson Destroying the Temple of the Philistines." Fragment of the bronze bas-relief by Bartolomeo Bellano, allegedly 1484-1490. Basilica di SantAntonio, Padua. Taken from [533], v. 2, p. 404.

However, in this case, the following natural thought arises. If Gilles de Rais = Samson was executed *on the bridge,* where several thousand people gathered (according to the Bible, about three thousand, and according to the French chronicles, almost the entire population of the city of Nantes), then the bridge could really have collapsed under the weight of such a crowd. Perhaps the Bible gives us a more reliable picture of the events than the filtered French sources? It is not without reason that the Old Testament speaks of a particularly huge edifice, leaning on pillars, and for some reason emphasizes that *the spectators were on the its roof:* "The temple was crowded with men and women ... *and on the roof were about three thousand men and women"* (Judges 16:27). Where have you seen such a mediaeval house the roof of which could accommodate three thousand spectators? Most likely, the Bible meant the *large bridge* in the city of Nantes, where over three thousand people could easily gather. If it was a squat and strong stone bridge, the picture would look quite realistic. Otherwise it is difficult to imagine why several thousand spectators would climb on the roof of a huge building to watch the execution from there.

Bridges are supported by pillars. If the pillars break, the bridge collapses, dragging down all those standing on it. It turns out that the Bible describes exactly such an event: “Then Samson reached toward the *two central pillars on which the temple stood. ...Then he pushed with all his might, and down came the temple on the rulers and all the people in it* [and *on it—Auth.*]. Thus he killed many more when he died than while he lived” (Judges 16:29-30). Flavius Josephus notes that “the Philistines feasted in a *building, the roof of which rested on two pillars”* ([877], p. 254).

Further, most likely, the same event is described a little earlier in the Old Testament, when it is said that Samson killed a thousand people with a “fresh jawbone of a donkey.” It turns out that immediately after this, *“God opened up the hollow place in Lehi, and water came out of it”* (Judges 15:19). And Samson drank water from that “hollow place” (Judges 15:19), probably because he fell from the bridge into the river. Moreover, it is noted that killing the Philistines, Samson “reached out his hand and took it [a jaw of a donkey.— *Auth.*]*”* (Judges 15:15). This seems to be the same gesture that in the scene of Samsons death, when he reached toward the two central pillars on which the temple stood and brought it down killing those around him.

A bridge collapsing into the river, falling and dying people—all this could give biblical authors an idea of writing about a *suddenly split hollow place full of water.* Could a phrase like “the collapsed bridge of Nantes” in the French sources be misunderstood or tendentiously interpreted by the later authors of the Old Testament? So that it resulted in “a fresh jawbone of a donkey”? Let us figure it out.

The Bible says: “He found *a. fresh jawbone of a donkey,* reached out his hand and took it, and killed a thousand men with it.... and called that place Ramath Lehi [Lit. *Jawbone Height!*]. *...So God split the hollow place that is in Lehi* [Lit. *Jawbone!*]*, and water came out,* and he drank.... Therefore he called its name En Hakkore [Lit. *'Spring of the Caller!*], which is in Lehi to this day” (Judges 15:15-19)..

Let us write down, for example, the following combination of words: “BRIDGE DESTROY SITUATE IN NANTES.” It accurately conveys the essence of the event. The bridge in Nantes collapses under the weight of the people on it. In French, this combination will look like this: “PONT METTRE (en piecés) SIEGÉR À NANTES.” And now let us take the phrase “BLEEDING (just skinned, “fresh”) CHEEKBONE (jaw) OF A DONKEY.” In French in will be: “POMMETTE SAIGNANTE D’UN ANE.” Let us compare these two combinations:

PONT METTRE SIEGER A NANTES,
POMMETTE SAIGNANTE D’UN ANE.

It is evident that these expressions sound very close and could be confused. And this is how the collapsed bridge in Nantes could turn on the pages of the Old Testament into a mysterious weapon of mass destruction called “fresh jaw of a donkey.”

Some time after, artists and sculptors of the XVII-XIX centuries opened the Bible and began to confidently depict Samson with a real donkey jaw in his hand. See, for example, the expressive sculptures by Pierino da Vinci, allegedly c. 1550 (q.v. in fig. 10.5, on the left), and by Giambologna, allegedly c. 1570 (q.v. in fig. 10.5, on the right). But these are already “second-

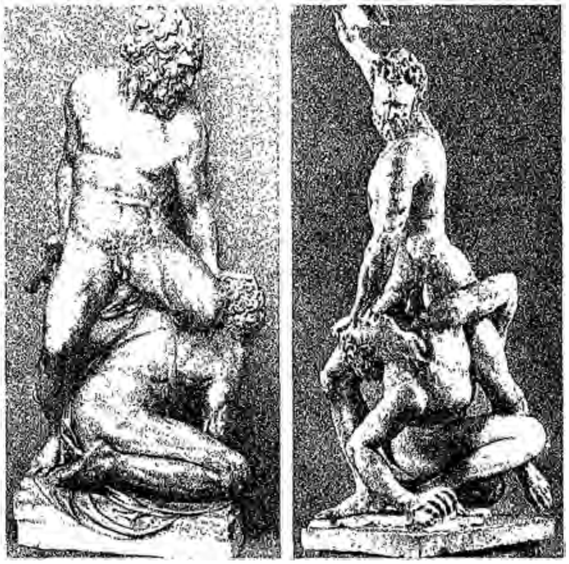


Fig. 10.5. LEPT: “Samson Slaying a Philistine” by Pierino da Vinci, allegedly c. 1550. Palazzo Vecchio, Florence. RIGHT: “Samson Slaying a Philistine” by Giambologna, allegedly c. 1570. Victoria and Albert Museum, London. Both sculptors depicted a “fresh jaw of a donkey” in Samson’s hands Taken from [533], v.2, p.402.

ary products" of the blind trust in the tendentiously edited biblical texts and, so to speak, visual aids to the erroneous Scaligerian history textbooks.

Our idea that Samson's death occurred precisely on the collapsed bridge in the city of Nantes on the Loire *River* is indirectly confirmed by the fact that, according to the Old Testament, "the lords of the Philistines gathered together to offer a great sacrifice to *Dagon* their god, and to rejoice" (Judges 16:23). But the god Dagon, as the "Explanatory Bible" informs in the commentary to this biblical verse, was depicted "with the head and hands of a man and the *body of a fish"* ([845], v. 1, Book of Judges, p. 194). That is, he was considered a river or sea god. Consequently, the place of the holiday was most likely chosen *near the river,* and apparently *on the bridge* over it. So it was easier to make "a great sacrifice" to the god Dagon. Offerings to the river god were probably thrown down from the bridge. By the way, the Bible, speaking of a "suddenly split hollow place," translates its name as the *"Spring of Caller"* (Judges 15:19) and adds that *"water came out of it"* (Judges 15:19). That is, not just a pit with standing water, but running water, a river.

7.

WHY WAS SAMSON CALLED SAMSON?

Our reconstruction immediately answers the question. The events described in the Old Testament occurred during the Ottoman = Ataman conquest of Europe and the world by the troops of Russia-Horde and Ottomania = Atamania. Therefore, the biblical name *Samson* is simply slightly distorted *Osman (Ottoman).* A trace of the Horde-Ottoman origin of Samson is also visible in the fact that his French duplicate is called Gilles *de Rais* ([330], v. 2, p. 477, comment 2), that is, *Russian, from Russia.* In modern French, the word "Rais" is pronounced as "Re," omitting the last consonant, but as far as we know, it has not always been so.

8.

THE STORY OF GILLES DE RAIS = SAMSON IN THE FOLKLORE OF OTHER COUNTRIES

The historian of religions James George Frazer pointed at many reflections of the story of Samson and Delilah in folklore. As we understand, all such allegedly "ancient" folk stories, similar to that in the Old Testament, appeared only after the Bible was introduced into the mass consciousness in different parts of the world in the XVII-XVIII century The locals memorized the biblical stories under the influence of the missionaries. Their plots were embedded into local life, and then later, already in the XIX-XX century, folklorists came there to write down the legends that their predecessors had put into the lips of the indigenous people and surprisingly found in many of them biblical motifs. Of course, the stories had also acquired some indigenous flavor. Folklorists of the XVIII-XIX century, mistakenly convinced of the deepest antiquity of the biblical texts, concluded that in the "remote past" there was no way for biblical stories to get from the Middle East to remote islands and continents such as Indonesia and America. Consequently, they were sincerely surprised to find in the indigenous legends and tales the plots that were reminiscent of the biblical ones and finally decided that the biblical stories originated more or less independently in various indigenous communities, where they had been discovered and finally found their way to the pages of the Bible.

The majority of folklorists think the same of some "ancient" Greek, "ancient" Celtic, and "ancient" Slavic folklore. It fully applies to various reflections of the history of Samson = Osman (Ottoman) and Delilah = the devil.

James George Frazer points out various interpretations of this plot in the myths of "ancient" Greece, the island of Crete, India, Russia, England, etc. ([920], pp. 258-269). For example, in Russia, he points out the tale about the evil "warlock" Kashtshei or Koshchei the Deathless. Without delving into unnecessary details here, we will only quote Frazer's summary since it reveals another curious aspect of the spread and assimilation of the Bible in the XVIII-XIX century.

"While these Slavonic, Celtic, and Indian tales resemble the story of Samson and Delilah in their general scheme or plot, they differ from it in at least one important respect. For in the Samson story the reader's sympathy is all enlisted on the side of the betrayed warlock, who is represented in an amiable light as a patriot and champion of his people. ... On the other hand, in the Slavonic, Celtic, and Indian stories the dramatic interest of the situation is exactly reversed. The betrayed warlock is represented in a very unamiable light as a wretch who abuses his great power for wicked purposes; we detest his crimes, we rejoice at his downfall, and we applaud or condone the cunning of the woman who betrays him to his doom. ... Thus in the two different renderings of the same general theme the parts of the villain and the victim are transposed: in the one rendering the part of the innocent victim is taken by the warlock, and the part of the artful villain by the woman; in the other rendering it is the warlock who figures as the artful villain, and it is the woman who plays the part of the innocent victim. ...

"It is thus that in the warfare of nations and of factions the parts of the hero and the villain are apt to shift according to the standpoint from which we view them: seen from one side the same man will appear as the whitest of heroes; seen from the other side he will appear as the blackest of villains. ... Every man who has made a great figure in the turbulent scenes of history is a harlequin, whose parti-coloured costume differs according as you look at him from the front or the back, from the right or the left" ([920], p. 269).

As we already said, according to our results, the warlord Samson = Osman acts in the era of the Otto- man = Ataman conquest of the XV-XVI century. Most of the Old Testament, including the Book of Judges, as shown in CHRON6 and CHRONZ, was written at the court of Russia-Horde and Ottomania = Atamania. It becomes clear why the Bible is so kind to Samson = *Osman* (Ottoman) = Gilles de Rais.

The later editions of the story of Samson = Osman (Ottoman) date back to the epoch of the XVIII-XIX century. It is the same with the story of Koshchei the Deathless, oppressor of the "good princess," a reflection of the biblical Delilah = the devil. The tale of Koshchei the Deathless was already written in the Romanovian era when the "Mongol" = Great Empire had collapsed and all its heroes were immediately declared evil. More- over, the process was universal—the same negative attitude towards many former biblical characters was actively introduced throughout the rebellious reform- ist Western Europe. And vice versa, the devil Delilah was turned in the "Romanovian fairy tales" into an innocently suffered beauty, oppressed by the terribly evil Koshchei the Deathless, the refracted reflection of Samson = Osman (Ottoman) = Gilles de Rais.

Figure 10.6-10.7 shows an interesting engraving by Albrecht Dürer, called "Hercules and Cacus" (allegedly c. 1496). Historians consider it "unusual" ([1234], p. 19). They write this: "Hans Klaiber *tried to explain this unusual engraving.* Hercules fights for Iole, the daughter of Eurytos" ([1234], p. 19). At the same time, behind Hercules, above his head, we see a woman brandishing a jaw of a donkey and attacking Iole. The strange thing here is that the jaw of a don- key is a characteristic and unique sign of the biblical Samson! No other character in the Bible kills enemies with the jawbone of a donkey. And not only in the Bible—as far as we know, no heroes in the mythology of "ancient" Greece and Rome attack their enemies with such an unusual weapon. It looks like some part of the information about the biblical Samson = Osman (Ottoman) = Gilles de Rais from the XV century somehow penetrated into the story of the "ancient" Hercules.

Historians, of course, could not help but pay attention to the woman fighting with the jawbone of a donkey in Durer's engraving. This circumstance somehow unpleasantly excited them because, for some reason, the commentators began to assure us that it is not a *woman* but an *old man* who is depicted here. They write: "The donkey's jaw symbolizes the Iola's suffering, and it is in the hand of an *old man"* ([1234], p. 19). Let us leave without comment the donkey's jaw as a "sym- bol of suffering." As for "an old man," Albrecht Dürer would certainly disagree, because he depicted "him" with long flowing hair and doubtlessly female *breasts!*

Let us express the following idea regarding a woman with a donkey's jaw in her hand. Perhaps she represents Delilah = the devil, inextricably linked with Samson = Osman (Ottoman) = Gilles de Rais—both in the Bible and in the French story. Dürer has drawn her in such a way that she seems to be sitting on the shoulders of Hercules, forming with him, as it were, a whole. Recall that Gilles de Rais is presented in the chronicles as a hero accompanied by a blue "lilac" devil, that is, Delilah = the devil. Perhaps one of the mediaeval versions claimed that the death of Samson - Osman (Ottoman) under the collapsed bridge in the city of Nantes (donkey's jaw!—see above) was the work of the devil = Delilah. The evil devil broke down the bridge and killed thousands or hundreds of people. Such a point of view could well put a "fresh jaw of a donkey" into the hands of Delilah = the devil, companion in evil of both Samson and Gilles de Rais.

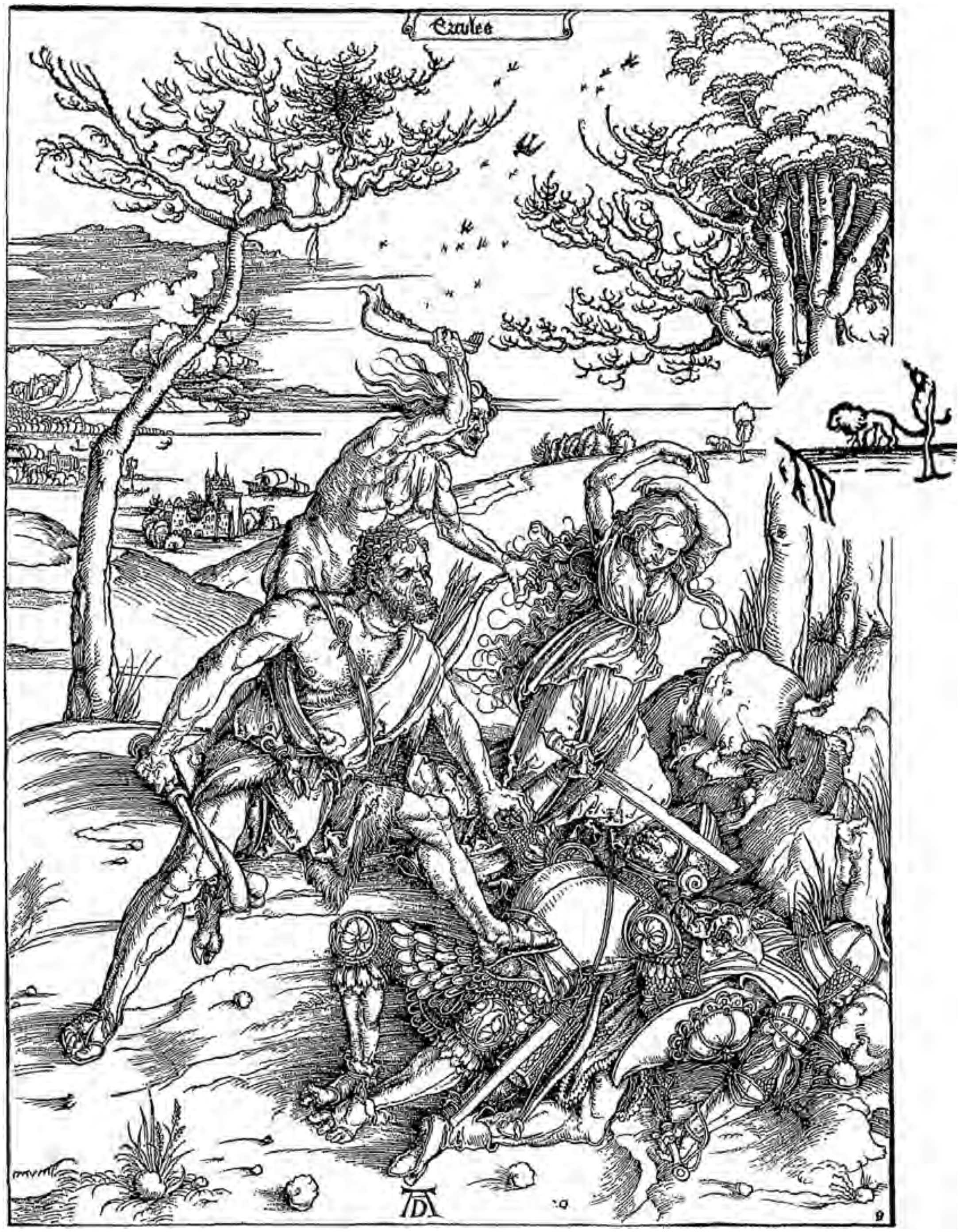


Fig. 10.6-10.7. Engraving “Hercules and Cacus” by Albrecht Dürer. Metropilitan Museum of Art, New York. Clearly a motif from the story of the biblical Samson. A woman with a jaw of a donkey behind Hercules, or even on his shoulders, brandishing her weapon and crushing enemies with it. Probably, this is how the artist depicted Delilah = the devil. In the upper-right corner we present an enlarged fragment with a lion probably waiting to be torn apart by Samson = Hercules. Taken from [1234], ill. 99.

Perhaps there are other traces of Samson's story on Dürer's engraving. For example, a *lion* in the background, which will probably soon be torn apart by Samson (fig. 10.6-10.7, upper-right corner).

Let us also recall that one of the exploits of Hercules was also the murder of the Nemean lion. Moreover, since that terrible lion was invulnerable to arrows, Hercules, like Samson, had no choice but to strangle it with his bare hands ([533], v. 1, p. 277).

9.

THE ERA OF THE JUDGES OF ISRAEL DESCRIBED IN THE BIBLICAL BOOK OF JUDGES IS THE ERA OF THE INQUISITION OF THE XV-XVI CENTURY

As a result of our research, the following exciting picture emerges. One of the main books of the Old Testament is the Book of Judges of Israel. Following the shifts discovered on the global chronological map of A.T. Fomenko, we have already identified several of its main plots with actual events of the XIII-XVI centuries. Let us list them in the order they are presented in the Book of Judges.

- Plot One. The story of the prophetess-warrior Deborah (Judges 4-5), i.e., Joan of Arc in the French version, allegedly the XV century. Jeanne was convicted by the Inquisitorial Tribunal and executed. One of the loudest trials of the Inquisition in the Middle Ages.
- Plot Two. The story of Abimelech (Judges 9), i.e., Simon de Montfort in the French version, allegedly the XIII century, the vanquisher of the Cathars. He led the Crusade against the Cathars and supported the Inquisition with fire and sword in its fight against the "Cathar heresy." Simon de Montfort is also described by "ancient" Greek writers, notably by Plutarch = Petrarch, as the legendary commander Pyrrhus (q.v. in Chron6, Chapter 9:7.5).
- Plot Three. The story of Samson (Judges 13-16), i.e., Gilles de Rais in the French version, allegedly the XV century. Marshal of France Gilles de Rais, the national hero, was tried by the Inquisition and executed in the city of Nantes. One of the loudest "witchcraft" trials of the Middle Ages.

It is noteworthy that all three stories have a conspicuous common component. Namely, *all three listed stories are directly related to the activities of the Inquisition* on the territory of France. At least in the Scaligerian geographic localization of events. Hence a natural thought arises that the era of the *Judges* of Israel is, in fact, the *era of the Inquisition* of the XV-XVI century, and that, to a large extent, by *Judges* of Israel the Bible actually means *judges* of the Inquisition.

Recall that the Inquisition judged *and punished* in Eurasia, mainly in Western Europe, including France. In CHRON5, Chapter 12:9-10, we have already wrote that the role of the Inquisition today is noticeably distorted. The prevailing purely negative attitude towards it results from the lengthy brainwashing by the Scaligerian history. It was not so in the XV-XVI century, or at least not quite so. The Inquisition at the time was a Horde and Ottoman = Ataman institution initially aimed at eradicating the social consequences of the epidemics that raged on the periphery of the "Mongol" = Great Empire, as well as at the elimination of orgiastic innovations in Christian church service, which flourished in Western Europe due to distortions of the original, strictly ascetic Christian cult of the XII century and also led to negative social consequences such as the spread of venereal diseases. However, after the split of the Empire, the Inquisition's activities were repainted in exclusively black colors, and, frankly speaking, rather successfully. Despite of it, the Old Testament Book of Judges, as we now understand, refers to the Inquisition benevolently or neutrally, the reasons of which are well explained by our reconstruction.

It will be interesting to also analyze the rest of the plots of the Book of Judges from the new point of view. It can be expected that they too are connected with the "Mongol" Inquisition in Western Europe of the XV-XVI century.

CHAPTER 11

Israel's war with the Benjamites = the expulsion of the Jews from Spain in the end of the XV century

1.

THE BOOK OF JUDGES ON A "BODY CUT IN PIECES"

In development of the idea expressed at the end of the previous chapter, let us continue our movement through the biblical Book of Judges. The following plots probably also reflect some well-known events in the history of the Inquisition of the XV-XVI century. After Samson and Delilah, the Bible briefly speaks about Micah (Judges 17-18). We will skip this story for the time being and move right on to the story of a "body cut in pieces," which caused a major war between Israel and the tribe of Benjamites. This war ends the Book of Judges.

The story is as follows. "A certain Levite ... took for himself a *concubine* from Bethlehem in Judah. But his concubine *played the harlot against him, and went away from him* to her father's house at Bethlehem in Judah, and was there four whole months. Then her husband arose and went after her, to speak kindly to her and bring her back...

"The father of the young woman, now his father-in-law, was glad to meet him ... detained him, and he stayed with him.... On the fifth day... he rose and departed, and came opposite Jebus.... With him were the two saddled donkeys; *his concubine was also with him.*

"They were near Jebus, and the day was far spent; and the servant said to his master, 'Come, please, and let us turn aside into this city of the Jebusites and lodge in it.' But his master said to him, 'We will not turn aside here into a city of foreigners, who are not of the children of Israel; we will go on to Gibeah ... and spend the night in Gibeah or in Ramah.' And they passed by and went their way; and the sun went down on them near Gibeah, which belongs to Benjamin.... Just then an old man came in from his work in the field at evening, who also was from the mountains of Ephraim; he was staying in Gibeah, whereas *the men of the place were Benjamites....* And the old man said, 'Where are you going, and where do you come from?' So he said to him, 'We are passing from Bethlehem in Judah toward the remote mountains of Ephraim. ... Now I am going to the house of the Lord. But there is no one who will take me into his house. ... And the old man said, 'Peace be with you! However ... do not spend the night in the open square.'

"So he brought him into his house, and gave fodder to the donkeys. And they washed their feet, and ate and drank. As they were enjoying themselves, suddenly certain men of the *city, perverted men, surrounded the house* and beat on the door. They spoke to the master of the house, the old man, saying, 'Bring out the man who came to your house, that we may know him carnally!'

"But the man, the master of the house, went out to them and said to them, 'No, my brethren! I beg you, do not act so wickedly! Seeing this man has come into my house, *do not commit this outrage.* Look, here is my virgin daughter and the man's concubine; let me bring them out now. Humble them, and do with them as you please; *but to this man do not do such a vile thing!'*

"But the men would not heed him. So the man took his concubine and brought her out to them. And they knew her and abused her all night until morning; and when the day began to break, they let her go. Then the woman came as the day was dawning, and fell down at the door of the man's house where her master was, till it was light.

"When her master arose in the morning, and opened the doors of the house and went out to go his way, there was his concubine, fallen at the door of the house with her hands on the threshold. And he said to her, 'Get up and let us be going,' But there was no answer. So the man lifted her onto the donkey; and the man got up and went to his place. *When he entered his house he took a knife, laid hold of his concubine, and divided her into twelve pieces, limb by limb, and sent her throughout all the territory of Israel.*

"And so it was that all who saw it said, 'No such deed has been done or seen from the day that the children of Israel came up from the land of Egypt until this day. Consider it, confer, and speak up!'" (Judges 19:1-30).

In a nutshell, the essence of the biblical story is as follows. The wife quarrels with her husband and leaves him. He finds her and returns her home, but on the way the woman is raped and dies. *The husband cuts her body in pieces* (!) and sends to all the tribes of Israel. This story of dismemberment of a human body is unique in the Bible. The plot is memorable. Behind it there probably was some extraordinary event of the Middle Ages.

Flavius Josephus places the story of a "body cut in pieces" before the story of Deborah = Joan of Arc ([878], v. 1, pp. 228-234), as well as before the story of Samson and Delilah.

The oddities of the plot immediately catch the eye. They indicate that something more is probably hidden there than what the authors of the Bible said. Or that they did not understand the fragmentary narrative of the old documents of the XV century they took the story from. Josephus writes that the husband is *"passionately in love with his wife* for her beauty" ([878], v. 1, p. 228). He follows her and begs her to return. She agrees, and they happily go back home. And then, on the same day, he gives his beloved woman to be torn apart by rapists. Meanwhile, he quietly goes to sleep. He sleeps soundly all night, uninterested in what is going on outside. In the morning, he gets up, stretches, and goes out, heading home. On the threshold, to his surprise, he comes across his wife lying on the ground. He tells her to get up and go with him. But she is dead. He puts her body on a donkey, takes it home, and unhurriedly cuts it in twelve pieces with a knife. He puts each piece in a package and sends "throughout all the territory of Israel." It is unlikely that the biblical interpretation of the plot can be recognized as natural from the point of view of common sense. Of course, one might say that "in ancient times," people were different. However, it seems to us that quite different is the very essence of the matter.

2.

THE HISTORY OF THE INQUISITION OF THE XV CENTURY FEATURES A STRANGE PLOT, CALLED "THE ART OF CUTTING." IT IS THE STORY OF ENRIQUE OF ARAGON

So, leafing through the Old Testament, we came across the unique story of a "body cut in pieces." It comes shortly *after* the story of Samson. The question is, will we find a similar episode in the history of the European Inquisition? There is such a story. Furthermore, importantly, some researchers of the Inquisition put it *after* the story of Gilles de Rais, a duplicate of the biblical Samson. Our previous analysis was based primarily on the well-known work of Henry Charles Lea, *A History of the Inquisition (*[330]). It will be natural to turn to this work again and resume our movement following the thread of its narrative. Recall that we have already referred the part of this work where Henry Charles Lea reported on Gilles de Rais = Samson. Moving on to the next section, literally without any break, we immediately encounter a strange story, similar to the one in the biblical Book of Judges.

Henry Charles Lea writes: "Another phase of the popular belief in magic is illustrated in Don Enrique de Aragon, commonly known as the Marquis of Villena. Born in 1384, uniting the royal blood of both Castile and Aragon... He spoke numerous languages... He became noted for his skill in divination, and for interpreting dreams... He was short and fat, and unduly fond of women and of eating. His astrological learning was ridiculed in the saying that he knew much of heaven and little of earth. *He left his wife* and gave up his earldom of Tineo in order to obtain the mastership of the Order of Calatrava... After his death, at the age of fifty, in 1431, the King Juan II ordered all his books to be examined by Fray Lope de Barrientos... A portion of them Fray Lope burned publicly on the plaza of the Dominican convent of Madrid, where the marquis lay buried....

"Don Enrique evidently was a man of culture despised by a barbarous age which could see in his var- ied accomplishments only the magic skill so suggestive to the popular imagination. He was no vulgar magician. ... Had he seriously devoted himself to the occult sciences he would scarce have written his *Art of Carving"* which was printed in 1766. In this work he not only gives the most minute directions for *carving all manner of flesh,* fowls, fish, and fruits, but gravely proposes that there shall be *a school* for training youth of gentle blood in this indispensable [?!—*Auth.*] accomplishment, with privileges and honors to reward the most efficient graduates.

"Yet of this unworldly scholar ... popular exaggeration speedily made a magician of wondrous power. His legend grew until there was *nothing too wild* to be attributed to him. *He caused himself to be cut up and packed in a flask* with certain conjurations, so as to become immortal; he rendered himself invisible with the herb Andromeda; ... he gave his shadow to the devil in the cave of San Cebrian. ... Every feat of magic was attributed to him; he became the inexhaustible theme of playwright and story-teller, and to the present day he is the favorite magician of the Spanish stage" ([330], v. 2, pp. 487-488).

So, the traces of parallelism are as follows.

First, in the Old Testament, the story of the "chopped body" *stands next* to the story of Samson. In the same way, in the history of the Inquisition of the XV century, the story of the "chopped body" *stands next* to the story of Gilles de Rais, a duplicate of Samson.

Secondly, in the Bible, the *husband and his concubine wife quarreled and separated.* Similarly, in the history of the Inquisition, the *Enrique of Aragon and his wife quarreled and separated.*

Thirdly, both plots feature a body cut into pieces, and the pieces put "in a flask" or in postal parcels. These plots are unique both in the Bible and in the history of the Inquisition. In the latter, there are *exactly two particularly known plots* with "bodies cut into pieces" ([330]). The first (Enrique of Aragon) we have already described. As will be shown below, the second is directly related to the biblical story being studied.

Let us turn our attention to the book by Enrique of Aragon, *The Art of Carving.* Today, it is humorously described to us, assuring that the Marquis wrote his work to teach young people the art of cutting meat and fruits for the needs of the table. Maybe so. However, since the story of Enrique of Aragon is placed in the history of the Spanish Inquisition, it is appropriate to recall that it was in *Aragon,* as we will show below (and not only in it), that the inquisitorial tribunal sentenced people to executions, among which cutting the body into pieces stood out. Moreover, the body could be both alive and dead. However, for such executions, professional executioners were needed. Cutting the body is a surgical operation. Knowledge of anatomy is required. Did not the book of the Marquis Enrique of Aragon, in its original form, contain a manual for the executioners of the Inquisition? Namely, how to competently and quickly dismember a human body. It must be assumed that executioners were trained in special schools where they learned the basics of medicine and surgery. The book of Enrique of Aragon could be one of the textbooks for such schools. Of course, the author could have included an appendix and recommendations on how to cut fruit. Then, when the book was published (or republished) in 1766, it was decided to remove its "chapters for executioners" since the era had changed and morals had slightly softened. Those sections of the book could shock readers of the XVIII century, revealing to them the unpleasant "kitchen" of the Inquisition. Cutting meat was limited only to cutting animals and fish for gastronomic purposes. The editors have significantly expanded the paragraphs about fruits. True, for some reason, there remained—now somewhat inappropriate—the recommendation to create special schools for teaching the problematic "art of carving" and to reward especially efficient graduates with privileges and honors.

Has the picture cleared up? Let us say, not very much. Some parallelism has appeared here, but the situation in general remains obscure. Therefore, we will continue to study the issue. Let us return to the Old Testament.

3.

IN THE BIBLE, THE MURDER OF A LEVITE'S CONCUBINE CAUSES THE WAR OF ENTIRE ISRAEL AGAINST THE BENJAMIN. IN THE XV CENTURY SPAIN. THE MURDER OF THE INQUISITOR ARBUÉS CAUSES THE LARGE-SCALE PERSECUTION OF THE JEWS

3.1. Biblical version of the events

The Book of Judges says: "So all the children of Israel came out, from Dan to Beersheba, as well as from the land of Gilead, and the congregation gathered together as one man before the Lord at Mizpah. And the leaders of all the people, all the tribes of Israel... Now the children of Benjamin heard that the children of Israel had gone up to Mizpah. Then the children of Israel said, 'Tell us, how did this wicked deed happen?'

"So the *Levite,* the husband of the woman who was murdered, answered and said, 'My concubine and I went into Gibeah, which belongs to Benjamin, to spend the night. And the men of Gibeah *rose against me,* and surrounded the house at night *because of me. They intended to kill me,* but instead they ravished my concubine so that she died. So I took hold of my concubine, cut her in pieces, and sent her throughout all the territory of the inheritance of Israel, because they committed lewdness and outrage in Israel. Look! All of you are children of Israel; give your advice and counsel here and now!'

"So all the people arose as one man, saying, '... This is the thing which we will do to Gibeah: We will go up against it by lot ... [that] they may repay all the vileness that they have done in Israel.' So all the men of Israel were gathered against the city, united together as one man.

"Then the tribes of Israel sent men through all the tribe of Benjamin, saying, 'What is this wickedness that has occurred among you? Now therefore, *deliver up the men, the perverted men who are in Gibeah,* that we may put them to death and remove the evil from Israel!' *But the children of Benjamin would not listen to the voice of their brethren,* the children of Israel. Instead, the children of Benjamin gathered together from their cities to Gibeah, to go to battle against the children of Israel" (Judges 20:1-14).

The Old Testament further describes a great war between all of Israel and the tribe of Benjamin. The Benjamites were defeated and subjected to widespread persecution.

"The Benjamites were terrified, because they realized that disaster had come on them. So *they fled before the Israelites* in the direction of the wilderness, but *they could not escape* the battle. And the Israelites who came out of the towns cut them down there. They surrounded the Benjamites, chased them and easily overran them in the vicinity of Gibeah on the east. Eighteen thousand Benjamites fell, all of them valiant fighters. As they turned and fled toward the wilderness to the rock of Rimmon, the Israelites cut down five thousand men along the roads. They *kept pressing* after the Benjamites as far as Gidom and struck down two thousand more.

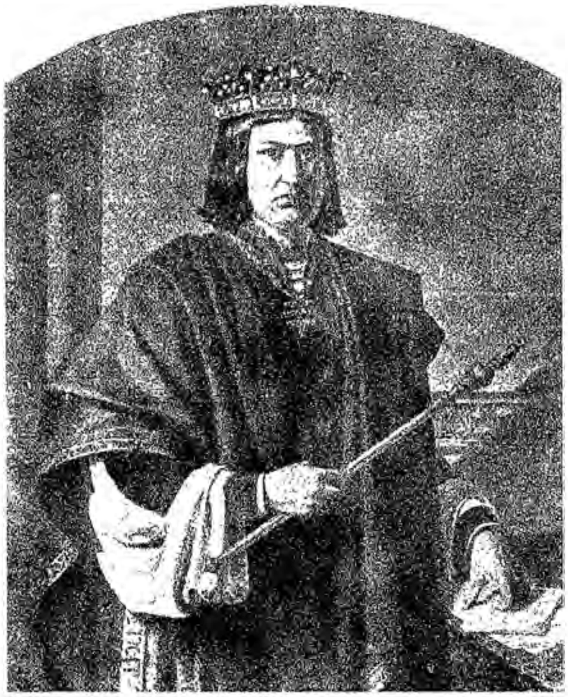
On that day twenty-five thousand Benjamite swordsmen fell, all of them valiant fighters. But six hundred of them turned and fled into the wilderness to the rock of Rimmon, where they stayed four months. The men of Israel went back to Benjamin and *put all the towns to the sword, including the animals and everything else they found. All the towns they came across they set on fire"* (Judges 20:41-48).

So, it turns out that, in fact, the Benjamites intended to kill a *Levite, i.e., a priest.* Unfortunately, the Bible does not give his name, constantly calling him simply a *Levite,* and just reporting that he had servants.

3.2. Spanish version. The murder of Peter of Arbués, the Inquisitor Provincial of Zaragoza

Let us recall that at the end of the XV century in Spain, under King Ferdinand II of Aragon (q.v. in fig. 11.1), and his wife, Queen Isabella I of Castile (q.v. in fig. 11.2), the so-called New Inquisition was established. The famous Tomás de Torquemada was appointed the Grand Inquisitor (q.v. in fig. 11.3).

Samuil Lozinsky writes: "Evolving into a strong centralized state during the reign of the Catholic couple, Spain was fraught with great danger as it had to swallow huge masses of the Jewish and Muslim population" ([330], v. 3, p. 39). There were mass baptisms. Recall that baptized Jews were called *Marranos,* and baptized Muslims were called *Moriscos.* "In 1449, the first pogrom against the Marranos took place in Toledo. In July 1467, the second pogrom of the Marranos



Fig, 11.1. Late portrait of Ferdinand II of Aragon (1452-1516), King of Spain, Sicily, Kingdom of Naples, "In fact, the first icing of united Spain; he sought to turn it into an absolute monarchy. Zealously defended Catholicism" ([797], p. 1400). According to our reconstruction, Catholicism of the XV century was the Orthodox Catholic religion of the "Mongol" Empire. Taken from [330], v. 3, insert between pp. 152-153.

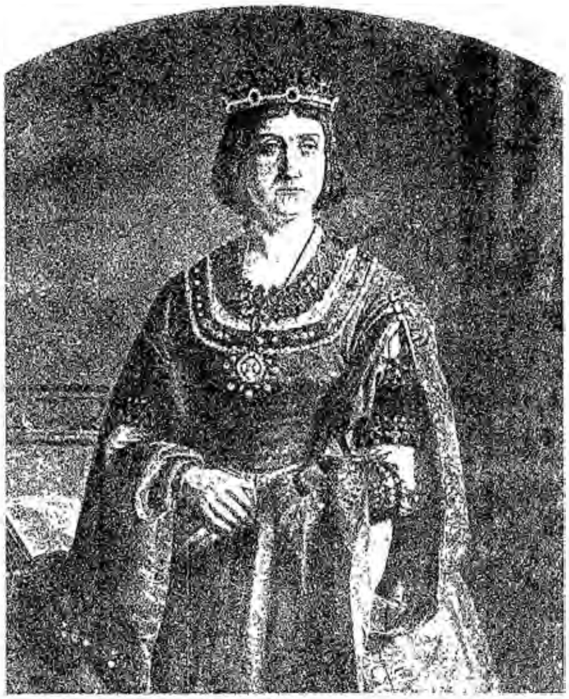


Fig. 11.2. Late portrait of the Spanish Queen Isabella I of Castile (1451-1504). Her marriage to Ferdinand II "led to the dynastic union of Castile and Aragon (to the actual unification of Spain). Isabella was distinguished by religious fanaticism" ([797], p. 477). That is, like Ferdinand, she was a zealous Orthodox Catholic. Taken from [330], v. 3, insert between pp. 152-153.

broke out in the same Toledo. In 1473 Cordova followed the example of Toledo" ([330], v. 3, pp. 41-42).

"After the accession of Isabella and Ferdinand to the throne of Castile, Pope Sixtus IV turned to them with an indication of the need to introduce the Inquisition in Castile" ([330], v. 3, p. 45). "The Inquisition, the establishment of which asked Ferdinand and Isabella, differed in many respects from the old Inquisition, the one that existed in the Middle Ages in almost all states of Europe and the introduction of which was so desired by the Roman pontiffs. The negotiations between Castile and Rome ended in triumph of the secular authorities, fixed by a bull on November 1,1478. In this Bull, which had such a fatal influence on the *further destiny of Spain,* it was said about the existence of *false Christians* in the country and about the request of Ferdinand and Isa- bella to put an end to this evil" ([330], v. 3, pp. 46-47).

The actual implementation of the Bull, the "will" of 1478, is attributed to 1480 and 1481, when finally "the inquisitorial tribunal was formed. On February 6, 1481, the first solemn auto-da-fé took place, at which six people were burned" ([330], v. 3, pp. 49-50). "The first Grand Inquisitor was Tomas de Torquemáda" [330], v. 3, p. 68. The active phase of his activity began in September 1483 ([330], v. 3, p. 70). In 1484, "panic seized the country, and many marranos and people in general who did not feel completely safe began to leave the borders of Aragon, and on November 4, Ferdinand gave the strictest order to ensure that religiously un- reliable persons could not travel outside the country" ([330], v. 3, p. 109). Particular tension arose in one of the leading Spanish cities of that time—Zaragoza. Let us talk about these events in more detail because, as we will see, they are reflected in the Old Testament

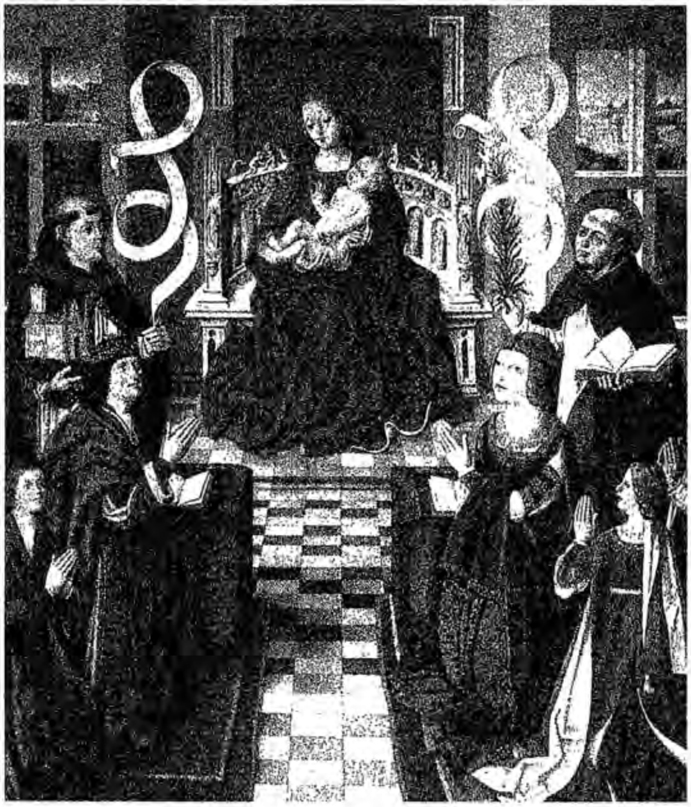


Fig. 11.3. "Madonna with the family of Ferdinand II of Aragon and the Inquisitor-General Tomas de Torquemada." Taken from [330], v. 3, insert between pp. 152-153.

as the story of an attack on a Levite man, which led to a war and the persecution of the tribe of Benjamin.

"The brutal suppression of the riots in Teruel caused *extreme disorder in Zaragoza,* where the converts [Marranos.—*Au th.*] were relatively strong and numerous. Since the open resistance of the Inquisition turned out to be powerless, *apian arose to kill the most active inquisitor* and, through fear, force the Inquisition to inactivity. Pedro de Arbués had a terrible reputation in Zaragoza. Pedro de Arbués introduced the fee for denunciation into the system and thereby kindled base passions. The situation of the city was difficult, and the idea of killing Arbués met with every day more and more adherents. Some of the high-ranking people secretly supported the idea of murdering Arbués, arguing that in this way the Inquisition would be destroyed in *Aragon;* such was an opinion, among others, of Gabriel Sanchez, *Ferdinand's treasurer.* Rumors of a conspiracy reached the king, and on January 29,1485, Ferdinand wrote to the Aragonese governor that the New Christians are collecting money, and that *something sinister is being prepared....* In the spring of 1485, *the first attempt on the life of Arbués* took place; *it failed. ...* [Then], on the night of September 15 of the same year, when Arbués was praying on his knees, the conspirator Durango stabbed him from behind with a dagger in the neck, in a place that was not protected by armor. Arbués got up to catch Durango by the hand, but another conspirator, la Badia, stabbed him in the arm, and a third conspirator, Mateo Ram, thrust a dagger into his chest. The murderers fled from the church. On September 17, Arbués died and was buried with great honors" ([330], v. 3, p. 113).

The murder of Pedro de Arbués caused an extreme reaction in Spain. By order of Ferdinand and Isabella, a stone statue was erected at the site of the murder, with the inscription: "Dear Petrus de Épila, canon of this church, was killed on this site by the heretics on September 15,1485, while he was with firmness fulfilling his inquisitorial duties against the heretics" ([330], v. 3, p. 114).

Arbués occupied a unique place in the Inquisition. It turns out that he was *Isabella's personal confessor* ([330], v. 3, p. 114). So the queen was incredibly sensitively hurt by his murder. That is why Isabella ordered the installation of another monument to Arbués, with the following inscription: "Queen Isabella, ordered this monument, as an eternal sign of her special piety, to be erected to *her confessor,* or, more precisely, the martyr Pedro de Arbués" ([330], v. 3, p. 114).

In 1664, Peter Arbués was beatified, and then "canonized under Pope Pius IX, on June 29,1867. The Inquisition had long considered him a saint. Already in 1603, the Supreme Council gave certain instructions regarding the celebration of the day of San Pedro de Arbues, and in the documents of the XVII and XVIII centuries of the Inquisition, there are often references to the feast of St. Peter" ([330], v. 3, p. 114).

The images of Pedro de Arbues, "the first great inquisitor of Zaragoza," as shown in fig. 11.4, are rather late and very conditional (see also fig. 11.5).

So, we find the following matches.

- The Bible speaks of a *Levite,* a *priest.* The Spanish documents also speak of a *priest,* Pedro de Arbues.
- The Old Testament reports that an assassination attempt was made on the Levite: "And the men of Gibeah *rose against me,* and surrounded the house at night *because of me. They intended to kill me"* (Judges 20:5). According to the Spanish documents, the first attempt to kill Pedro de Arbués *failed,* and only the second ended in his murder. So, the Bible probably begins, as it should be, with *the first, failed attempt* to kill the Levite priest, and the second, successful attempt it presents as the death of his wife.
- The Bible notes that next to the Levite is "his concubine," who died in his place. Pedro de Arbues was killed during the second assassination attempt. As already said, the old chronicles often confused men and women. We gave some examples above, in Chapter 10. Here, however, we can also recall that in ancient documents the Church was sometimes identified with a *wife,* i.e., with *a woman.* For example, in an edict of Ferdinand and Isabella, we find a phrase "Mother Church" ([330], v. 3, p. 164). So, perhaps, the Bible, speaking of a raped and murdered *wife,* had in mind an insult to the *Inquisition,* or even the Church itself, in the person of Pedro de Arbués, one of its leading representatives in Spain. In any case, from the point of view of many, the assassination of the grand inquisitor of Zaragoza, the personal confessor of Queen Isabella, was a mortal insult to the entire Inquisition, the entire Catholic Church.
- The city of Gibeah, mentioned in this place of the Book of Judges, is probably the Spanish Zaragoza. The Romans and Greeks called the ancient city *Caesaraugusta,* i.e., *Caesar Augusta.* In this form, it is present, for example, in the inscription on the monument to Pedro de Arbues erected in Zaragoza by order of Ferdinand and Isabélla ([330], v. 3, p. 114).
- The inquisitor Pedro de Arbues was killed *at night* ([330], v. 3, p. 113). The concubine of the Levite also died *at night,* before dawn: "Then the woman came as the day was dawning, and fell down at the door of the man's house where her master was, till it was light" (Judges 19:26). Spanish sources say that there

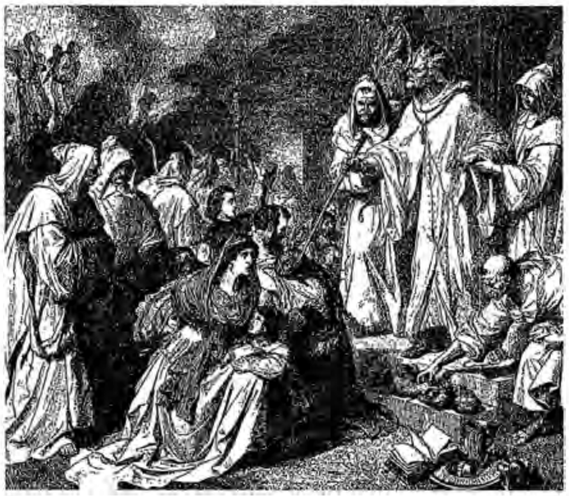


Fig. 11.4, "Pedro de Arbuds, the grand inquisitor of Zaragoza, condemning a heretic family to death" ([330], v. 1, insert between pages 112-113). A XIX century drawing by Wilhelm Von Kaulbach, already made as a moralizing visual aid to the Scaligerian history. Taken from [330], v.l, insert between pp. 112-113.

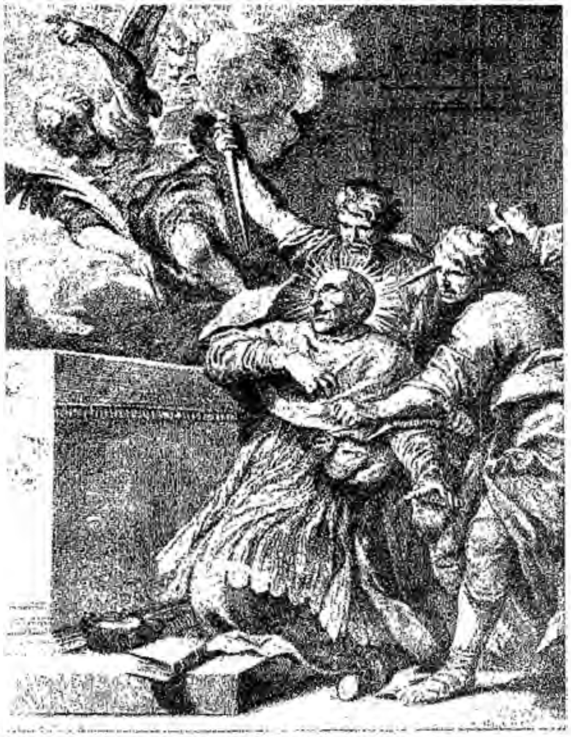


Fig. 11.5. A later and most likely fictitious depiction of the death of the grand inquisitor Pedro de Arbues in 1485. Taken from [330], v.2, insert between pp. 476-477.

were *several* killers of Arbués ([330], v. 3, p. 113). The Book of Judges also says that there were *several* perpetrators: “And *they* knew her and abused her all night until morning” (Judges 19:25).

3.3. An obvious parallelism of the biblical episode with a "body cut in pieces" and the murder of Pedro de Arbués

It can be expected that continuing our journey through the history of the Spanish Inquisition, we will now come across the Old Testament story of a “body cut in pieces.” The forecast is justified. In the entire monumental three-volume work A *History of the Inquisition* ([330]), in two, and only two, places, it is said about cutting human bodies into pieces. Both episodes are directly related to the biblical story. The first Spanish plot we have already noted is in the story of Enrique of Aragon. The plot is interesting because Enrique of Aragon himself sought to cut his body into pieces. And in the Bible, the husband cuts into pieces his “other half”—his concubine.

The second (and the last in the book [330]) plot of this kind we will present now. In the history of Spain, it immediately follows the death of Pedro de Arbués and is presented as an act of revenge of the Inquisition on the marranos.

Samuil Lozinsky writes: “The result of the murder of Arbués was the opposite of what the enemies of the Inquisition counted on; the inquisitors were not at all afraid of this *terrorist act,* but skillfully used it in the interests of their cause. A rumor was spread among the people that the Jews, the Muslims, and the marranos decided to kill the saints of the Christian Church and that the latter was in terrible danger. The fanatical crowd believed in this legend, confusing the Church with the Inquisition, *and screamed for revenge.... The assembly of the most significant residents of Zaragoza, having immediately proclaimed itself the national assembly* [the Bible says the same thing.—*Auth.*], *decided that all spiritual and secular officers must take the strongest measures to punish the guilty,* regardless of any privileges and *fueros* of the country. The city promised to give 500 ducats to whoever pointed out the *runaway killers;* the judges demanded *the foreign states to extradite the guilty* [the same in the Bible—Auth.], and Ferdinand declared that he will not stop looking for killers at any cost.

“A special proclamation [!—*Auth.*] was published, which excommunicated everyone who knew anything about the conspiracy against Arbués. Pope Innocent VIII even published on April 3, 1487, a bull according to which *all rulers, governors, and judges of the Christian world* were, by the orders the Spanish Inquisition, to hand over to the latter the fugitives hiding in their countries and, under threat of excommunication and accusation of complicity in *heresy,* deliver them to Spain within thirty days. This bull signified that the Inquisition *was becoming international,* and the Spanish inquisitors in Seville or Zaragoza had the power to control the lives of inhabitants of Paris, Cologne, or Vienna. ...

“Some of participants in the conspiracy against Arbués fled from the persecution of the inquisitors to Tudela, a border town in Navarre. On January 27,1486, Ferdinand politely asked the magistrate of Tudela to extradite criminals to Zaragoza. When Tudela refused, Ferdinand repeated his request in May of the same year, threatening to declare war on Navarre. Nevertheless, in the meantime, the fugitive heretics managed to leave Tudela. On March 2, 1488, according to the papal breve of April 3, 1487, *the Tudela magistrate of 8 persons was submitted to auto-da-fé in Zaragoza* for complicity in heresy and murder of Arbués.

“After the death of Arbués, the persecution of heretics in Zaragoza took terrible proportions. The Cortes and local authorities were ordered to ruthlessly suppress any resistance to the confiscation of the property of heretics.... With such an energy on the part of the Inquisition, it was not difficult to find the traces of Arbués’s murderers. One of the conspirators, the Frenchman Vidau Durango, was arrested in Lerida and forced to betray the main accomplices. On June 30,1486, the first auto-da-fé of the murderers of Arbués took place in Zaragoza....

“Durango, who betrayed the killers, just *got his hands chopped off and nailed to the doors of the parliament building;* when he died, his body was dragged to the market square, *beheaded, and cut it into small pieces, which were then scattered along the city streets* [compare with the Bible.— *Auth.*]. Juan de Esperandeu was treated more severely—he was dragged to the cathedral alive; there, he first got his hands cut off, then was beheaded, his body was cut into pieces, which were then scattered around the city. On July 28, the second auto-da-fé of the six murderers of Arbués took place. Gaspar de Santa Cruz fled in time to Toulouse, where he died. His son had to go to Toulouse, dig up his father's bones, burn them, and deliver the protocol of the burning to Zaragoza. All this was precisely done by Jerónimo [Gaspar's *son.—Auth.*]. Gaspar's-*wife* was burned.... Maria Labida was burned alive for participating in a conspiracy against the life of Arbués....

'On November 29, 11 people were burned, and 9 were punished. Juan de Labadia, a participant in the conspiracy against Arbués, broke the lamp of his prison cell, swallowed its pieces, and died in terrible agony. His body was dragged through the streets of Zaragoza; then *his hands were chopped off and his body cut into pieces.* ... On February 15, six people were subjected to a new auto-da-fé, and on March 15, one of the murderers of Arbués, Mateo Ram, was burned after *his hands had been cut off.* On August 18, one of the leaders of the conspiracy, Luis de Santángel, was beheaded, his head was put on a pole, and his body was burned" ([330], v. 3, pp. 116-117).

As we can see, the story of the murder of the inquisitor Arbués repeatedly features the scene of a human body cut to pieces." It turns out that this is precisely what the Book of Judges tells us about, speaking of "cutting the body into pieces" and scattering them in all directions.

Samuil Lozinsky sums up the story of Arbués with the following words: "Thus, the murder of Arbués gave the Zaragoza Inquisition the opportunity to increase its vigilance, and instead of the weakening of the inquisitorial activities expected by the marranos, a *specialperiod* began, expressed in numerous auto-da-fe of both heretics and persons involved in the conspiracy against Arbues.

"According to Llorente, over 200 people were subjected to various kinds of punishment in Zaragoza in connection with the murder of Arbués. The same opinion is shared by Amador de los Rios, who claim that *most of the accused and condemned to auto-da-fé during the period from 1486 to 1492 had been involved in the murder* [of Arbués.—-*Auth.*].

"In the cathedral, near the altar, there are daggers with which Arbués was killed. By order of Pope Leo X, one of these daggers was removed from the cathedral in 1518, and when the one who carried it away died sometime later, they saw the finger of God in this and an indication of the wrongness of this act.

"So, the Inquisition succeeded in suppressing discontent in Aragon [by the way, Enrique of Aragon, who knew how to cut his body with the hands of others, also bore the nickname Aragonese.—*Auth.*]. The resistance of the most potent marranos was broken forever" ([330], v. 3, p. 118).

Let us summarize this stage of parallelism.

- The Book of Judges says that a *special message* was sent to all the tribes of Israel, allegedly in the form of pieces of the body, calling to come together and condemn the atrocity of the tribe of Benjamin (Judges 19:29-20, 20:6-7). Parallel to this, Spanish sources report of a special message, a *special proclamation,* which excommunicated all those involved in one form or another in the conspiracy against Arbués. Pope Innocent VIII issued in 1487 a decree under which all the rulers, sovereigns, and judges of the Christian world had, at the direction of the Spanish Inquisition, to extradite to it fugitives hiding in their countries ([330], v. 3, p. 114).
- According to the Bible, all of Israel opposes one of their tribes—the children of Benjamin. In parallel, according to the Spanish version, the entire Christian world of that time was called to punish the marranos. Recall that, according to our results, the word "Israel" in the XIV-XVI centuries was one of the names of the "Mongol" = Great Empire, especially Russia-Horde. Israelites = Fighters for God were primarily called the military Horde, the troops of the Empire. Judea was often called Ottomania = Atamania, with its capital in the sacred Czar-Grad = evangelical Jerusalem. Ottomania = Judea was regarded as the sacred homeland of Christianity in the XII century.
- The Old Testament says that the whole "congregation was gathered together as one man.... And the chief of *all the people,* even of all the tribes of Israel, presented themselves in the assembly of the people of God" (Judges 20:1-2). Literally the same is reported by the Spanish version (see above).
- According to both the Bible and the Spanish version, the *meeting of principals* decided to prosecute the killers. They demanded the killers to be extradited: "Deliver up the men, the perverted men" (Judges 20:13).
- However, the killers escaped. According to the Bible, the tribe of Benjamin refused to hand over the murderers: "But the children of Benjamin would not

listen to the voice of their brethren, the children of Israel" (Judges 20:13). Similarly, the Spanish version reports that some cities refused to hand over the killers of Arbués. We have already spoken about the refusal of the Navarrese city of Tudela. In addition, Portugal also refused to hand over to Zaragoza those involved in the murder of Arbués ([330], v. 3, p. 115).

- Both the Old Testament and the Spanish version further report the beginning of large-scale persecution of heretics. According to the Bible, the Israeli tribe of Benjamin is guilty, and according to Spanish data, these are marranos, that is, baptized Jews.
- *Finally, in both narratives appears the specific motive of cutting the human bodies in pieces.*

3.4. The "blood message" to the tribes of Israel is the famous royal edict of 1492 by Ferdinand and Isabella ordering the expulsion of the Jews from Spain

The Old Testament pays special attention to the "blood message" in the form of the body pieces sent to all the peoples of Israel calling them to punish the children of Benjamin for their unrighteous deed (Judges 19:29-30). Having discovered the parallelism of these events with the history of the Spanish Inquisition, it is difficult to doubt that we are talking here, in fact, about the famous edict of Ferdinand and Isabella of March 31, 1492, "on *the expulsion of the Jews from Spain for eternity"* ([330], v. 3, p. 146).

As historians of the Inquisition write, the edict produced a *"stunning impression"* ([330], v. 3, p. 150). The immediate reason for its issuing was, as we are told, the murder by the Jews of a certain "holy boy from Guardia." They write: "They [here follows the list of those involved.—*Auth.*] were accused, firstly, of not only *killing a three-year-old Christian boy* from la Guardia, but also of *torturing* him; secondly, they *cut off the boy's heart* [already familiar motif of a body cut into pieces' pops up again.—*Auth.*] in order of using its ostium as a *magic instrument* [and here it is appropriate to recall the legend of the *wizard* Enrique of Aragon.—*Auth.*], with the help of which they hoped to *destroy not only the Inquisition but all Christianity"* ([330], v. 3, p. 144).

We believe that this repeated legend about the murder of a holy man by the Jews is just a duplicate of the already well-known story of the murder of a priest, the Grand Inquisitor of Zaragoza Pedro de Arbués. In the old documents of the XV century, there were several slightly different descriptions of the same high-profile event of the late XV century in Spain. The historians of the Inquisition later regarded a more mean and deaf version as allegedly "another murder" of a certain "holy Christian boy." It is not for nothing that it is noted that in 1491 the accused in this case were executed. In the indictment, the accents were placed to "excite in the people a feeling of anger towards the Jews and put an end to doubts about the correctness of the process of the holy child from La Guardia. The fact is that, as in La Guardia and other places, there was a rumor that *this whole process was based only empty things* and that in reality the Christian boy was not kidnapped in La Guardia at all.... The process of the holy child from La Guardia was for the Inquisition the only reason to start more decisive actions against the Jews" ([330], v. 3, pp. 144-145).

All clear. The secondary reflection, the bizarre refraction of the high-profile story of the death of Pedro de Arbuds, turned out to be weaker than the original. Therefore, disputes and disagreements began around the "murder of the holy child," allegedly in 1491, in the works of later interpreters and researchers of the Inquisition. Blindly trusting the Scaligerian chronol- ogy, they simply did not understand that they were only dealing with a repeated reflection of a preeminent event—the murder of the grand inquisitor of Zaragoza Pedro de Arbués in 1485 by the marranos. However, one cannot vouch for the precise accuracy of the dates here.

As we begin to understand from the comparison with the Book of Judges, the death of the inquisitor de Arbués served as a reason for the fateful 1492 edict of Ferdinand and Isabella. Now it becomes clear why in the Spanish version offered to us today the immediate reason for the appearance of the decree of 1492 is declared "the death of the holy child from la Guardia." For the simple reason that the "holy child" and Pedro de Arbués are the same person. They write as follows: "The imaginary victim of the imaginary murder [we are talking about the 'holy child'—*Auth.*] *was proclaimed holy, surrounded with the halo of martyrdom and the most various miraculous acts;* the place in the field where, according to the testimony of Juan Franco, the bones of the child were buried, should no longer be processed so that the royal couple, the cardinal and the whole world know this place and remember the terrible atrocity" ([330], v. 3, p. 145).

Here, too, everything is clear. Since the burial place of Pedro de Arbués was already considered known, his duplicate, the "'holy child," had to be buried "in the field " It would be interesting to find out whether the "burial" has survived to our times. It was fictitious from the very beginning, or even invented by historians later, in the XVII-XVIII century, when they began to deal with the surviving or rewritten Spanish documents of the XV century. However, later they could pick up some place in an open field and say: this is where he was buried; no excavations allowed.

By the way, the name "Guardia" is most likely a slightly distorted "Horde."

After we have formulated the idea of the identity of the "holy child from la Guardia" with the grand inquisitor Arbués of Zaragoza, the situation around the publication of the royal edict of 1492 becomes more understandable. Historians report: "Thus, the case of Torquemada was won: if it is an exaggeration to say that the trial of the holy child of la Guardia alone prompted Ferdinand to issue an edict to expel the Jews from Spain, *then in any case no one can deny that he played a very significant role in this decision of the king"* ([330], v. 3, p. 145).

In conclusion of this section, we state a linguistic hypothesis. It does not affect the results of our analysis in any way, but it may be helpful in a better understanding of biblical authors' attitudes toward historical evidence. Let us ask ourselves why the authors of the Old Testament directly identified the message-edict of Ferdinand and Isabella in 1492 with the distribution of "pieces of a chopped female body" to all the tribes of Israel. Of course, everything is clear: two significant events of the end of the XV century were intertwined here. However, the thought arises, was there something else in such gluing and not quite correct interpretation by later authors of ancient evidence of the XV century?

Here is the full title of the edict of Ferdinand and Isabella originally published allegedly in Spanish: "Edicto general de expulsión de los judíos de Aragón y Castilla" ([330], v. 3, p. 161). In translation, it sounds like an "General Edict on the Expulsion of the Jews from Aragon and Castile" ([330], v. 3, p. 163). It is possible that the authors of the Book of Judges tried to read it in Latin, either by mistake or on purpose, to obscure from the uninitiated too direct parallels with the Spanish events of the XV century. Then something like this could happen:

- the word "edicto" is close to the Latin "ductito" = to marry, to bring a wife into the house;
- the word "general" is close to the Latin "gener" = groom, sister's husband, granddaughter;
- the word "expulsion" is close to the Latin "expello" = to scatter (!), expel;
- the word "Judios" was naturally understood as "Jews";
- the name "Aragon" could be confused with the close Latin word "arguo" = to accuse (!), condemn;
- the name "Castilla" could be considered to consist of two Latin words: "caseo" = cutting, killing, and "tellum" = cutting weapon, sword, ax, knife.

As a result, the name of the royal edict could be "translated" in a distorted form, and something like the following came out:

"Bring a wife ... a groom, a husband ... scatter (in different directions) ... Jews ... accuse, condemn ... chopping, killing, a knife, an ax."

However, after all, this is, in fact, the very phrase that is central to this plot, which the Bible tells us: "I took hold of my concubine, cut her in pieces, and sent her throughout all the territory of the inheritance of Israel" (Judges 20:6). So, the quoted biblical key statement may be simply a bad, or deliberately distorted, a retelling of the *title of the edict of Ferdinand and Isabella* from 1492. Moreover, it would be natural. The *title* of such a famous document, which played such an outstanding role in the history of mediaeval Spain, could well have been included by biblical authors in the Book of Judges, which, as we begin to understand, is the history of the judges of the Inquisition in Europe, particularly, in Spain and France.

Then, with other translations of the Bible into other languages, it could be based on its Latin text, slightly distorting the title of the royal edict of 1492.

However, according to our results, in the era of the XIV-XVI centuries, the Slavic language was widely spoken in the Empire, in which many books of the Bible were originally written at the court of Russia-Horde and Ottomania = Atamania. Moreover, our Concise

Dictionary of Parallels shows numerous and far-reaching correspondences between the Slavic and Latin languages. So it is possible that the authors of the Book of Judges could "read" or deliberately distort or obscure the Spanish title of the royal edict of Ferdinand and Isabella in Slavonic. In this case, it could well turn out, in general, about the same "text." Judge for yourself:

- the word "edicto" could be declared to mean "drag," "lead";
- in the word "general," could be understood as "wife," "woman";
- the word "expulsion" could be interpreted as "message," or "sending" (in all directions);
- the word "Judios" could be left as is, meaning the Jews;
- the name "Aragon" could be translated as "scold," "accuse," or "condemn;"
- the name "Castilla" could be divided into two words: "kus + *telo* (body)," that is, "pieces of a body."

This could result in something like "Drag a woman, a message with pieces of the body that scold (blame) the Jews." Approximately the same as in the "Latin interpretation" of the title of the royal edict of 1492. Of course, we are far from insisting on such a reconstruction of the corresponding foggy place from the Book of Judges. We only want to point out the possibility of an ambiguous reading of ancient texts, which, most likely, played an important role in the formation of the version of the Bible that has come down to us. We have already cited a similar example with the "fresh jaw of a donkey" above when analyzing the story of Samson and Delilah.

4.

THE DESTRUCTION BY THE ISRAELITES OF THE TRIBE OF BENJAMIN IS THE DESTRUCTION OF THE MARRANOS IN SPAIN AT THE END OF THE XV CENTURY

The exodus of the Jews from Spain is the conquest of America by the armies of the Horde and Ottomania = Atamania

As the Book of Judges further reports, the tribe of Benjamin was almost completely defeated. All the other tribes of Israel fell upon the children of Benjamin. "And the men of Israel turned back against the children of Benjamin, and struck them down with the edge of the sword—from every city, men and beasts, all who were found. They also set fire to all the cities they came to." (Judges 20:48). The fallen Benjamites numbered in thousands and thousands (Judges 20:42-47).

Almost the same thing is told by Spanish sources about the defeat of the marranos in Spain after the ap- pearance of the edict of Ferdinand and Isabella. From the pages of Spanish chronicles emerges a picture of migration of the entire Jewish people from Spain. "About 20 thousand families, that is, approximately 120 thousand people, moved to Portugal.... Robbed, hated, declared enemies of the Christianity, tormented by fear for the future. ... The Jews began to prepare to this *unwanted and forced journey* in the last days of the month of July 1492" ([330], v. 3, pp. 151-152). "For some time before the ill-fated day [of the royal edict.—*Auth.*], all the roads to the Spanish port *cities* and to the Portuguese border cities were crowded with thousands and tens of thousands of people" ([330], v. 3, p. 153).

And further: "The well-known Spanish historian, the Jesuit Juan de Mariana (1536-1624), defines the number of the expelled Jews as 800 thousand. Hein- rich Graetz, the best Jewish historian, speaks of 300 thousand; Amador de los Rios and Modesto Lafuente speak of 180 and 105 thousand; Samuel David Luz- zatto (1800-1865) speaks of 500 thousand; Jerónimo Zurita, (1502-1581), the author of *Anales de la Corona de Aragón,* estimates the number of exiles at 400 thousand; Arnoldo Albertino, who was an inquisi- tor in Valencia in 1534, refers to *De arte cabbalistica, libri* V (1518) by Johannes Reuchlin, who says that the number of people who left Spain in 1492 was 420 thousand; Luis de Páramo, inquisitor in Seville, later in Sicily, speaks of 600 thousand.

"The figures given by contemporaries of the event of 1492 are also contradictory" ([330], v. 3, p. 154). However, here we do not need to delve into the disagreements between various sources about the number of exiles and deaths. It is already clear that in 1492 Spain underwent a tremendous change in all social life due to wars and the exodus of a large part of the population.

A similar blow, of the same strength and scope, fell on the part of the population that is today called Muslim. "Granada fell on January 2,1492" ([330], v. 3, p. 165). A wave of baptisms swept through the occupied lands. "The new converts were called *moriscos;* from nowon, Granada, Andalusia, Castile and Leon no longer knew either Moors or Mudéjars; only *moriscos* could live in these countries" ([330], v. 3, p. 170). A few decades later, in the middle of the XVI century, "engagements and weddings had to be performed according to Catholic rites, and the doors of houses where wedding, religious or other ceremonies were held were to stay open. No Arabic names and nick- names were allowed" ([330], v. 3, p. 180).

Most likely, both the Bible and Spanish sources tell here about the same events of the late XV—early XVI century in Spain and the surrounding lands.

At the same time, the new chronology allows us to look at the described events from a different point of view. As noted CHRON7, Chapter 14, the "exodus of the Jews" from Spain in 1492 coincides in time with the voyage of Columbus and the conquest of distant America. As we now understand, it was a continuation of the Horde-Ottoman conquest of the world. During the late XV and early XVI centuries, fleets headed for the alluring overseas lands left Spain and Portugal for the ocean. The wave of the conquest of the promised land, having reached the shores of the Atlantic, lingered there for some time. Then, when large sea ships—''Noah's arks"—were built in sufficient numbers, the troops of the Horde and Ottomania = Atamania moved further across the ocean. Most likely, the trace of this grandiose event was imprinted on the pages of the Spanish chronicles as the "exodus of the Jews." It is clear that such a significant event of the "Mongol" Empire required large military and commercial forces. The "Mongol" imperial governors in Spain—Orthodox Catholics Ferdinand and Isabella—made every effort to organize the crossing of the ocean by large fleets with thousands of people as efficiently as possible. As always, such events were accompanied by the inevitable coercion of large masses of the population. They went into the unknown and frightening ocean, not at the heart's call, but by order, under fear of inevitable punishment, ecclesiastical or administrative.

Many chronicles of that time vied with each other about the mass migration of peoples across the "great sea" (the Atlantic). However, in the XVII-XVIII century, Scaligerian historians, wiping the very fact of the existence of the gigantic "Mongol" Empire from the pages of history, tendentiously edited these testimonies and gave them the tragic character of a catastrophic forced exile. They say the ruthless rulers of Spain of the XV-XVI century are guilty of this. According to our results, the troops of the Horde and Ottomania = Atamania were indeed called thematic, that is, Israel. Therefore, in the words about the "exodus of the Israelites" from Spain, there is a great deal of truth. So it was. Israeli = Horde troops were loaded on ships in the ports of Spain and Portugal and went out into the vast ocean. It is clear that in that era, such an enterprise was deadly risky. Most people and families left Europe forever and never returned, which left an imprint of tragedy on the whole "event as a whole." So the *hundred thousand* Jews expelled from Spain and Portugal mentioned in the sources are most likely the composition of several "Mongol" Horde fleets who repeatedly went to conquer and colonize the American continent = the New World.

So, it was not about the religious persecution of some specific part of the population on a national or some other basis (in that era, the notion of nationality in the modern sense of the word had not yet developed), but about the formation of military and economic and production corps for transportation through the ocean. Nobody asked for consent. There were no public discussions, no democracy. Most likely, entire villages and settlements were assigned to ships. These families provide livestock, others maintain ship's equipment. Those who refused or evaded were declared malicious heretics. The local inquisitorial tribunal would quickly deal with them. Some were burned, after which the rest became more obedient and eager to offer their services. As a result, America was successfully colonized.

5.

THE BIBLICAL ABDUCTION OF THE MAIDENS OF SHILOH IS THE "ANCIENT" ROMAN ABDUCTION OF THE SABINE WOMEN.

This is also the Catalan abduction and division of wives in the alleged XIV century

Let us return to the Book of Judges. The last chapter speaks of ending the persecution of the Benjamites.

"Now the men of Israel had sworn an oath at Mizpah, saying, 'None of us shall give his daughter to Benjamin as a wife? ... And said, 'O Lord God of Israel, why has this come to pass in Israel, that today there should be one tribe missing in Israel?' ... And the children of Israel grieved for Benjamin their brother, and said, One tribe is cut off from Israel today. What shall we do for wives for those who remain, seeing we have sworn by the Lord that we will not give them our daughters as wives?' ... Then the elders of the congregation said, 'What shall we do for wives for those who remain, since the women of Benjamin have been destroyed?' And they said,'... However, we cannot give them wives from our daughters, for the children of Israel have sworn an oath, saying, "Cursed be the one who gives a wife to Benjamin." ' Then they said, 'In fact, there is a yearly feast of the Lord in Shiloh ...' Therefore they instructed the children of Benjamin, saying, 'Go, lie in wait in the vineyards, and watch; and just when the daughters of Shiloh come out to perform their dances, then come out from the vineyards, and every man catch a wife for himself from the daughters of Shiloh; then go to the land of Benjamin.'...

"And the children of Benjamin did so; they took enough wives for their number from those who danced, whom they caught. Then they went and returned to their inheritance, and they rebuilt the cities and dwelt in them" (Judges 21:1,21:3,21:6-7,21:16-21,21:23).

In CHRON2, Chapter 7, the plot of the abduction of the Shiloh maidens has already been analyzed. It turned out that it was also described in the "ancient" Roman history as the famous abduction of the Sabine women by the "ancient" Romans in the era of the founding of Rome. It is also described in the history of mediaeval Greece, when the Catalan military detachment, allegedly around 1311, divided among themselves the wives of the knights killed in the battle of the Cephissus. According to the chronological shifts discovered by A.T. Fomenko, the foundation of Rome in Italy dates back to about 1380. Thus, in the history of the Middle Ages, a rather specific biblical story of the abduction and division of wives is indeed noted and dates back no earlier than the XIV century. Given the possibility of a centennial shift, as we have talked about a lot earlier, the event may date back to the XV century. Here we are talking about one of the detachments of the Horde of the Israelites = Benjamites, who left Spain after 1492 to continue the conquest of the promised land.

In addition, in the book "Royal Rome in the Mesopotamia of the Oka and Volga," we show that the abduction of Sabine women in "ancient" Rome primarily reflects the abduction of wives by serfs in Russian Novgorod.

CHAPTER 12

The origin of the biblical story of Samson is the struggle of the Zemshchina against the Oprichnina in the XVI century Russia, under Ivan IV the Terrible

1.

BIBLICAL SAMSON IS A SLIGHTLY ALLEGORICAL DESCRIPTION OF THE ZEMSHCHINA IN THE PERSONS OF ITS TWO MAIN LEADERS AND TWO OTHER FAMOUS CHARACTERS OF THAT EPOCH

1.1. The *konyushyhian* Petrovich Chelyadnin-Fedorov. Short biography

In 1565, Ivan the Terrible established the *Oprichnina.* Karamzin writes: “This part of Russia and Moscow, this multi-thousand retinue of Ioann’s, this new Court, as a separate property of the Czar and at his direct command, were called the *Oprichnina;* and everything else, that is, *all the state—Zemshchina,* which Ioann entrusted to the Zemsky Boyars, princes Belsky, Mstislavsky, and others, having ordered the old State officials—the *Konyushy* [Equerry, Master of the Horse.— *Ed.*], *Dvoretsky* [Majordomo.—*Ed.],* Treasurers, *Diaks* [chief clerks, or chiefs of office departments.—*Ed.*]—to sit in their *Prikazes* [lit. ‘Orders,’ analogues of modern ministries.—*Ed.*] and deal with all civil matters” ([362], v. 9, column 47).

Around 1566, “the stratum of ruling boyars came to the political forefront [in Russia.—*Ed.]*.... The old Moscow boyar families of the *Chelyadins,* Buturlins, Zakharyins, Morozovs, and Pleshcheevs were part of it. They have long served at the Moscow court and *owned large estates.*

Once they occupied *the first places in the Duma.* Old servants of the Muscovite sovereigns, they kept in their hands *most important branches of government*— the Equerry *(Konyushy)* and Treasury prikazes, the Grand Palace, and regional palaces. After the establishment of the *Oprichnina,* the management of the *Zemshchina* [which was in opposition to the *Oprichnina.—Auth,*] practically passed into their hands. ... *Practically, the Zemshchina was controlled by the konyushy I. P. Chelyadnin-Fedorov,* the *dvoretsky* N. P. Yuryev, and the treasurers. With the departure of the Czar [Ivan the Terrible.—*Auth.*], the power in the capital passed to the Seven Boyars, which included *I. P. Chelyadnin,* V. D. Danilov, and others” ([776], p. 117).

“The *Zemshchina* was indignant at the arbitrary actions of the Terrible and his *oprichniks.* Having established the *Oprichnina,* a chronicler reports, the Czar robbed the cities and expelled from them many inhabitants. ... And there was hatred in the people against the Czar’ ” ([776], p. 117).

The equerry Ivan Petrovich Chelyadnin-Fedorov, who enjoyed significant influence and respect ([776], p. 118), became the head of the Zemstvo opposition to the Czar and the Oprichnina. "The Zemstvo appealed to the Czar with a protest against the arbitrariness of the Oprichnik bodyguards, who caused unbearable insults to the Zemstvo. Pointing to their faithful ser- vice, the nobles demanded the immediate abolition of the Oprichnina. The protest against the violence of the Oprichnina came from members of the Zemsky Sobor convened in Moscow in 1566. According to Albert Schlichting, the Czar rejected the petition of the Zemstvo nobles and used the emergency powers granted to him by the decree on the Oprichnina to punish the Zemstvo. Three hundred petitioners were imprisoned" ([776], p. 119).

Karamzin reports: "Fedorov [Chelyadnin.—Auih.], a man of old customs, *adorned with military glory* and gray hair of state service experience, the holder of the noble rank of *konyushy* for 19 years and the head of the Treasury Prikaz, a generous, luxuriant nobleman, became the subject of slander" ([362], v. 9, column 58).

And further: "After the dissolution of the Zemsky Sobor, many of its members were subjected to execution and persecution. Among them was the *konyushy* I. P. Chelyadnin-Fedorov. *By the beginning of the Oprichnina, he was one of the leaders in the Zemsky Duma.* According to the contemporaries, the Czar recognized him as the most reasonable of the boyars and *entrusted him with the governing of Moscow in his absence.* In the first year of the Oprichnina, Chelyadnin *headed the Seven Boyars council.... The boyar was one of the richest people of his time.* He was known for his honesty and did not take bribes; because of this the people loved him" ([776], p. 120).

However, after the "dissolution of the Zemsky Sobor (assembly), a *decisive turning point* occurred in his fate. The *konyushy* was removed from the leadership of the Zemstvo and appointed the *voyevode* in the border fortress of Polotsk. His participation in the protest of the Zemsky nobles against the Oprichnina almost cost him his head. The authorities were amazed not only by the scale of the Zemstvo opposition but also by the fact that the protest came from the most loyal members of the Duma and the leaders of the Church. The protest made a stunning impression on the Czar" ([776], p. 121).

In the ranks of the Zemshchina, a conspiracy was brewing against the Czar and the Oprichnina. It is believed that the conspiracy was fueled by the participation of the Lithuanians. "The Lithuanians tried to speed up the protest of the dissatisfied and turned with a secret appeal to the *chief leaders of the Zemshchina—* Chelyadnin, Belsky, Mstislavsky, and Vorotynsky. ... An emissary easily made his way to Polotsk, where Chelyadnin was, and handed him the letters. Plans for an armed rebellion of the Zemshchina were developed in the smallest details. But the outcome of the Lithuanian intrigue entirely depended on the success of secret negotiations with the *konyushy-*—whether or no the disgraced governor agree to use all his *huge authority* to attract other leaders of the Zemshchina to the conspiracy" ([776], p. 125).

The role of the *konyushy* was exceptionally significant at that era. "During the periods of interreg- nums, the government functions were carried out by the Boyar Duma, whose representatives were the se- nior boyars—the *equerries.* By tradition, the *equerries* became the p/ace *keepers before the new sovereign attended the throne.* It is not surprising that the discord between the Czar and the boyars, and rumors about the possible tonsure of the sovereign, not only caused the specter of a dynastic crisis, but also *put in the center of the struggle the figure of the equerry Chelyadnin-Fe- dorov" ([776], p .127).*

"The Chelyadnin's conspiracy" (as it is called in the historical literature, e.g., in [776]) was revealed and defeated. "The *oprichniks* began with exacting from the *konyushy* [Chelyadnin.—*Auth.*] a huge monetary contribution and exiled him to Kolomna. Many of his accomplices were immediately executed. A three-year period of bloody *Oprichnina* terror began" ([776], p. 132). In 1568, the *konyushy* Ivan Petrovich Chelyadnin-Fedorov was executed ([776], p. 141).

1.2. Metropolitan Philip Kolychov. Short biography

In the era of the struggle of the Zemshchina against the Oprichnina, Philip Kolychov, a supporter of the Zemshchina, comes to the fore in the church hierarchy. "Dissension with the spiritual authorities, who pos- sessed great power, put the Czar [Ivan *IV—Auth.*] in a difficult position, and he had to make concessions in choosing a new candidate for Metropolitan. Hegumen of the Solovetsky Monastery Philip (in the world Feodor Stefanovich Kolychov) was hastily summoned to Moscow, Philip was born into one of the noblest boyar families of Muscovy. He was probably selected by the group *headed by the* konyushy *I. P. Chelyadnin, which was at the time the most influential in. the Zemshchina.* The Solovetsky hegumen was a distant relative of the *konyushy.* Philip ultimately connected his fate with the boyar Chelyadnin. *In his person the Zemstvo opposition found one of the most active and energetic leaders.*

"Kolychov agreed to take the metropolitan throne but, at the same time, categorically demanded that the Oprichnina be abolished. The behavior of the Solovetsky hegumen infuriated the Terrible" ([776], p. 118). But the Czar was opposed by the Zemshchina, so he had to agree on "mutual neutrality" with Philip Kolychov. Finally, "on July 20,1566, Philip had to re- nounce his requirements and undertake 'not to intervene' in the Oprichnina and the royal 'household,' and not to leave the metropolis because of the Oprichnina. After that, Kolychov was consecrated to the rank of Metropolitan" ([776], p. 118),

However, after the disclosure of Chelyadnin's conspiracy, "the executions began, which caused a sharp protest from the higher clergy. Philip visited the Czar. ... Philip's protest was a symptom of the final decline in the Czar's prestige in the Zemstvo. Having broken his oath not to intervene' in the Oprichnina, Philip had to be 'punished. The *oprichniks* seized his boyars and beat them to death. Next to the Metropolitan's advisers, on the pages of the Synodicon appear the entourage and servants of the equerry Chelyadnin" ([776], pp. 137-138).

"Philip, in protest against the actions of the Czar, left his residence in the Kremlin and defiantly moved to one of the capital's monasteries. However ... Kolychov refused to lay down the rank of Metropolitan.

"Open discord with the head of the Church put the Terrible in a challenging position. He was compelled to start preparing the trial of Philip" ([776], p. 139).

"The death of Chelyadnin decided the fate of Philip. ... The opposition in the Duma was beheaded. ... Obediently following the will of the Czar, the Boyar Duma voted for the trial of the head of the Church. Philip was tried in the presence of the Boyar Duma and the higher clergy Found guilty of 'stingy affairs,' Kolychov, according to church laws, was subject to burning. But the Terrible replaced the execution with life imprisonment in a monastery" ([776], pp. 141-142). However, some time after, Malyuta Skuratov, on the Czar's order, visited Kolychov and strangled him with a pillow ([500], v. 4, part 1, p. 171). It is believed to have happened on December 23,1569.

1.3. The Tatar Czar Simeon (Sain-Bulat) Bekbulatovich. Short biography

A few years after the above-described events, "the memory of the Oprichnina started to fade. But there appeared in the air the smell of a *new Oprichnina* when, in 1575, the Terrible renounced the crown for the sec- ond time and put Simeon Bekbulatovich, the serving Tatar Khan, on the throne. The Tatar moved into the royal mansions, and the 'great sovereign' moved to the Arbat. ... In the Kremlin palace, [the Terrible.— *Auth,]* sat at a distance from the 'grand prince,' who sat on a magnificent throne, and humbly listened to his decrees" ([776], p. 195).

"A little is known about the personality of Sain-Bulat Bekbulatovich. The Terrible did whatever he wanted with his assistant Khan. First, he put him to 'reign' in Kasimov, then baptized and renamed Simeon. Ivan the Terrible was impressed by *Simeon's royal origin,* and put him at the head of the Zemsky Duma. The Terrible announced his abdication of the throne in favor of Simeon and proclaimed the head of the Boyar Duma 'the Grand Prince of All Russia' " ([776], p. 201).

"The Tatar Khan stayed on the Muscovite throne for about a year. The Czar believed that the services of the obedient Simeon might be needed for him in the future, and therefore, instead of destroying the opponent, he 'set aside' him with honor. After leaving Moscow, Simeon moved to his 'great reign' in Tver" ([776], p. 205).

1.4. Simeon, the Prince of Rostov. Short biography

After Chelyadnin's Zemstvo conspiracy was uncov- ered, the executions of his supporters began. Nikolay Karamzin reports: "Then they executed all imaginary like-minded people and three princes of Rostov. One was the governor in Nizhny Novgorod" ([362], v. 9, column 59). Here we are talking about Prince C. Simeon of Rostov ([362], comment 184 to v. 9, ch. 2, column 40).

Karamzin continues: "The *Kromeshniks* sent from Moscow, thirty in number, found him [Prince Simeon of Rostov.—*Auth.*] standing near a church and said: 'Prince of Rostov! By the order of the Sovereign, you are our prisoner? The *voyevode,* throwing his Sovereign mace to the ground, calmly gave up himself into their hands. They undressed him, took him naked, and twenty *versts* away, on the banks of the Volga, they stopped. He calmly asked, why? 'To water the horses,' answered the Kromeshniks. 'Not the horses will drink this water (said the unfortunate one), but me, without drinking it to the bottom!' They cut off his head at that very moment; the body was thrown into the river, and the head was laid at the feet of Ivan [the Terrible.—-*Auth.*], who, pushing it away, laughed angrily and said that this Prince, who loved to be stained with the blood of the enemies in the battles, finally became stained with his own" ([362], v. 9, column 59).

2.

THE COMPARISON OF THE STORY OF SAMSON WITH THE STRUGGLE OF THE ZEMSHCHINA AGAINST THE OPRICHNINA REVEALS A VIVID PARALLELISM

2.0. Brief visual scheme of parallelism

In chapter 10, we found a correspondence between the biblical Samson and the French version of the story of Gilles de Rais. It turns out, however, that the French version, like the Old Testament story, is just a slightly different reflection of critical events in Russia-Horde in the middle of the XVI century. Namely, we are talking about the struggle of the Zemshchina against the Oprichnina, the struggle between the two most prominent organizations, political parties, which gathered many people from both sides under their banners. The Zemshchina represented a broad opposition to Ivan the Terrible and the Oprichnina. The tragic collision played an essential role in the history of Russia-Horde in the middle of the XVI century. At the same time, the biblical Samson, like Gilles de Rais, is most likely a slightly symbolic reflection of the Zemshchina.

We will now briefly describe the parallelism "the Horde Zemshchina = biblical Samson" that we have discovered and presented in the form of a table (see the next page), which we explain in more detail in the following paragraphs.

The *first* column of the table briefly lists the main plots that form the backbone of the Old Testament story of Samson.

The *second* column reflects the above-described correspondence with the French "biography" of Gilles de Rais.

The *third* column contains the data on the Zemshchina of Russia-Horde of the XVI century, which formed the basis of the biblical story about Samson.

The *fourth* column lists fragments of Chelyadniri's biography reflected in the Old Testament Book of Judges.

The fifth column indicates facts from the life of Metropolitan Philip Kolychov, which are included in the Bible under the guise of Samsons deeds.

We have assigned the *sixth* column for the similar data from the "biography" of Khan Simeon Bekbulatovich.

The *seventh* column contains data from the "biography" of Simeon, Prince of Rostov, which contributed to the biblical story of Samson.

The *eighth* column, additional, assigned for the information about Ivan the Terrible also reflected both in the Bible and in the French version, conventionally called today the story of "Gilles de Rais," or "Bluebeard."

Asterisks in the table mark events from Russian history reflected on the pages of the Bible in the "biography of Samson" and "the Frenchman Gilles de Rais." What kind of events? We will tell below.

Let us now go through the rows of the table and state the correspondence in more detail. The numbers of the following paragraphs correspond to the numbering of the rows in the table.

2.1. The biblical name "Samson" originates from the Slavic word "Zemshchina." Khan Simeon and Prince Simeon of Rostov

It turns out that the biblical name Samson was written earlier as *Sampson,* that is, through "psi." In this form, the name of Samson is present, for example, in the Ostrog Bible ([621]). Figure 12.1 shows a frag-

The Bible: Samson	*France: Gilles de Rais*	*Russia: Zemshchina*	*Russia: Chelyadnin*	*Russia: Philip*	*Russia: Khan Simeon*	*Russia: Prince Simeon*	*Russia: Ivan the Terrible*
1. Name: Samson, or Sam(ps)on, Samshchon		XXXXXX XXXXXX			xxxxxx XXXXXX	XXXXXX XXXXXX	
2. Fantastic strength of Samson. Enemy of the Philistines		xxxxxx xxxxxx xxxxxx					
3. Judge of Israel, ruler	******	xxxxxx	xxxxxx	XXXXXX	xxxxxx	xxxxxx	
4.	XXXXXX XXXXXX		Russian servants				
5.	Seven wives						xxxxxx
6. Turning point of fate: strength, weakness, death	xxxxxx x-x-x-x-x-x-	xxxxxx XXXXXX	XXXXXX- xxxxxx	XXXXXX xxxxxx	XXXXXX XXXXXX	xxxxxx XXXXXX	
7.			City of Tver	xxxxxx	xxxxxx	XXXXXX	
8. Attacks the Philistines, defeats them, but not completely		xxxxxx XXXXXX xxxxxx	XXXXXX xxxxxx XXXXXX	XXXXXX XXXXXX XXXXXX	XXXXXX XXXXXX xxxxxx	XXXXXX XXXXXX xxxxxx	
9. Insidious Delilah on the side of the Philistines. Elicits the secret of his strength and betrays Samson to the Philistines	X-X-X-X-X-X- xxxxxx xxxxxx XXXXXX	xxxxxx xxxxxx XXXXXX xxxxxx	xxxxxx xxxxxx XXXXXX XXXXXX	XXXXXX XXXXXX xxxxxx XXXXXX			
10. The secret of Samson revealed. Capture, prison	xxxxxx x-x-x-x-x-x-	xxxxxx xxxxxx	XXXXXX xxxxxx	XXXXXX xxxxxx			
11. Exposed in a large hall to the ridicule of the crowd	X-X-X-X-X-X- xxxxxx	xxxxxx xxxxxx	xxxxxx xxxxxx	XXXXXX xxxxxx		XXXXXX xxxxxx	
12. Nazirite, i.e., monk, did not cut his hair. When shaved, lost his strength. Bluebeard	XXXXXX x-x-x-x-x-x- X-X-X-X-X-X-		xxxxxx xxxxxx XXXXXX	xxxxxx xxxxxx xxxxxx			xxxxxx xxxxxx XXXXXX
13.			Farce on the throne		XXXXXX XXXXXX		
14. Death under ruins of the temple after the "trial"	x-x-x-x-x-x- X-X-X-X-X-X-	XXXXXX xxxxxx	xxxxxx XXXXXX	xxxxxx XXXXXX		xxxxxx XXXXXX	
15. Water. Source, hollow full of water. Mass death of people	XXXXXX xxxxxx xxxxxx	xxxxxx XXXXXX XXXXXX	xxxxxx XXXXXX xxxxxx	xxxxxx XXXXXX XXXXXX		XXXXXX xxxxxx XXXXXX	
16. Samson destroys, knocks down a large temple			XXXXXX xxxxxx XXXXXX	xxxxxx XXXXXX XXXXXX			
17. Miracle: Samson breaks the fetters several times	XX-X- *** XXXXXX	XXXXXX xxxxxx		xxxxxx XXXXXX			
18. Miracle: Samson kills the lion with bare hands. On the lion appears honey				XXXXXX xxxxxx XXXXXX			
19. Riddles of Samson	xxxxxx			xxxxxx	xxxxxx		
20. Foxes tied by tails burn grain fields			xxxxxx XXXXXX				

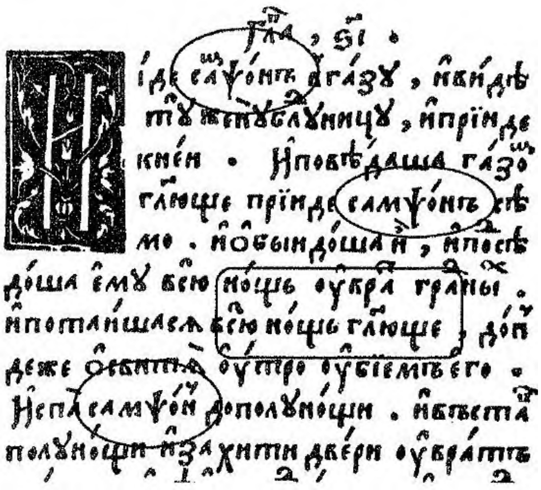


Fig. 12.1. A fragment from the Ostrog Bible showing that earlier the name Samson was written through “psi,” as SAM(PS)ON, and practically coincided with the word Zemshchina, since the trident = “psi” (ψ) looks similar to the Slavic letter “shch” (щ). Taken from [621], the Book of Judges.

ment from the Ostrog Bible. We have emphasized the name Samson with ovals in fig. 12.1. At the time, the letter “psi” (ψ) was written as a trident and, therefore, practically coincided with the Slavic letter “shch” (щ). The letter щ was also written earlier in the form of a trident, for example, in the same Ostrog Bible. In fig. 12.1, we circled a few words with the letter щ = trident.

So, we see that the name *Samson* was written as *Samshchon,* that is, as a variant of the spelling of the word *Zemshchina.* Therefore, the idea arises that under the name of *Samson* the Old Testament authors meant not a specific person but a political party, a group of leaders of the Zemshchina, in other words—the people in Russia-Horde who in the middle of the XVI century struggled against the Oprichnina established by Ivan the Terrible.

The name *Samson* could also appear in the Bible because two famous characters in Russian history of the middle of the XVI century, both bearing the name *Simeon,* were associated with the Oprichnina. Those were the Tatar Khan Simeon Bekbulatovich and Prince Simeon of Rostov. Simeon is a variant of Osman (Ottoman), which is again close to the name Samson. Their brief biographies are presented above.

The name of Khan Simeon (Sain-Bulat) Bekbulatovich appears in the era of the “revival” of the Oprichnina around 1575 ([776], p. 195). Today, historians believe that “there were two Oprichninas.” Ruslan Skrynnikov, for example, speaks of the “first Oprichnina” and the “second Oprichnina” ([776], p. 202). However, most likely, the Oprichnina under Khan Simeon, the head of the Zemsky Duma ([776], p. 201), is just a duplicate of the “first Oprichnina,” set in the Romanovian version of the history later than its original. This re-reflection looks rather vague. Talking about the reasons for the “second Oprichnina,” Ruslan Skrynnikov says that “the sources remain silent on this matter, and only the synodal list of the disgraced raises the edge of the veil” ([776], p. 195). No wonder it is noted that there needs to be more information about Khan Simeon ([776], p. 201). For more details about Khan Simeon, see CHRONO Chapter 8:5.4.

The name of Prince *Simeon* of Rostov, a supporter of the *Zemshchina* and an ally of the equerry Chelyadnin, could also contribute to the Old Testament image of *Samson* (see paragraph 1.4 above).

Thus, all three names known in the Russian history of that era—*Zemshchina,* Khan *Simeon,* and Prince *Simeon*—belong to the history of the *Zemshchina,* that is, the political party that stubbornly opposed the Oprichnina in the middle of the XVI century.

2.2. The fantastic strength of Samson, i.e., the Zemshchina, the enemy of the Philistines, i.e., the Oprichnina

Then it becomes clear why the Bible constantly emphasizes the incredible strength of Samson. If we were talking about a specific person, then the exploits attributed to him would look at least exaggerated. Nevertheless, if the Old Testament authors referred to the whole Zemshchina, then such superhuman qualities would become understandable. The Zemshchina was a formidable force, relying on broad strata of the Russian-Horde population of the “Mongol” Empire. The powerful imperial opposition fiercely fought for its rights hand in hand with the Orthodox Church, headed by Philip Kolychov. As a religious book, the Bible could not fail to consider this point. In that era, the Orthodox “Mongol” = Great Church was an imposing force in the Empire, which was impossible to ignore.

It becomes clear that in these chapters of the Book of Judges, under the name of the Philistines, the enemies of Samson-Zemshchina, is meant the Oprichnina as a whole.

2.3. Samson-Zemshchina—the Judge, i.e. ruler of Israel. The equerry Chelyadnin, Metropolitan Philip, Khan Simeon, and Prince Simeon of Rostov, wielded great power

According to the Bible, Samson was the Judge of Israel (Judges 15:20); that is, he was its ruler. He was considered the second person in the state after the King. The French version says that Gilles de Rais was wealthy and powerful ([330], v. 2, pp. 477-478). Turning to the Russian history of the XVI century, we understand what it is really about. The Zemshchina was the second power in Russia-Horde after the Czar Khan, and the Zemshchina possessed enormous wealth.

As noted, the head of the Zemshchina, the equerry I. P. Chelyadnin-Fedorov, was not only exceptionally wealthy ([776], p. 120), but also ranked second after Ivan the Terrible in his official position. In the absence of the Czar, the capital was transferred to the jurisdic- tion of Chelyadnin and several other boyars ([776], p. 117). In specific periods, "the Czar entrusted him [Chelyadnin *personally—Auth.*] with the governing of Moscow in his absence. In the first year of the Oprichnina, Chelyadnin *headed the Muscovite Seven Boyars council and in the name of the Czar* directed the exchange and confiscation of the Staritsky principality" ([776], p. 120). Thus, for some time, the equerry Chelyadnin was literally, and not figuratively, the second person after the Czar-Khan in Russia.

Metropolitan Philip Kolychov, as the head of the Orthodox Church, of course, held "post number two" after the Czar-Khan Ivan the Terrible. *Philip represented the highest spiritual authority in the Empire.* Karamzin speaks of Philip in the following terms: "Neither New nor Ancient History presents us a more famous Hero" ([362], v. 9, column 86).

The Tatar Khan Simeon, who also apparently contributed to the biblical image of Samson, similarly held the "number two" position in the state after Ivan the Terrible. Moreover, according to the Romanovian version of history, Ivan the Terrible appointed him "czar," to whom he "obeyed" ([776], p. 201). They write: "The Terrible appointed Simeon to the grand princely reign" ([776], p. 204). In addition, Khan Simeon *headed the Zemsky Duma* ([776], p. 201), that is, also headed the *Zemshchina* of Russia-Horde. "Foreign writers (Margeret, Fletcher, Petrei, and others, even some of ours, however not modern) assure that Czar Simeon of Kazan was then declared the Head of the Zemshchina and for two years represented the face of the Monarch for Russia. Ivan divided his czardom into two parts: one for himself, and the other commanded to Czar Simeon of Kazan. "The part of Czar Simeon is called the Zemshchina,' and Simeon of Kazan, according to a contemporary Muscovite chronicle, died in the fall of 1565. ... We had another Czar, Simeon Bekbulatovich of Qasim, but much later; in 1572, his name was Sain-Bulat, and became Simeon only starting from 1574, when he accepted the Christian Faith.—Margeret adds that Ivan even crowned Simeon, yielding his throne to him as the Czar. ... Fletcher calls Simeon the Grand Prince" ([362], comment 137 to v. 9, ch. 2, columns 31-32).

Karamzin writes: "Under Ioann ruled the former Czar of Qasim, Sain-Bulat, who then, already a Christian, was called Simeon, the Grand Prince of Tver" ([362], v. 9, column 149).

It is clear that Khan Simeon, being a czar, was very rich. This is what the French sources say when they talk about Gilles de Rais.

Prince Simeon of Rostov, a supporter of the Zemshchina and probably another "contributor" to the image of Samson, was a master ruler of Nizhny Novgorod ([362], v. 9, column 59). In particular, he was also, most likely, rich. True, very little information has come down to us about Prince Simeon.

2.4. Russian servants, the equerry Chelyadnin, and marshal Gilles de Rais

It is impossible not to pay attention to the fact that the name "Gilles de Rais" is probably just a slight distortion of the phrase "Russian servants." And the name of the equerry *Chelyadnin* is clearly consonant with the word *chelyad* (servants). It is noted, for example, that "the oprichniks subjected the armed retinue of the equerry and his *chelyad* to merciless extermination" ([776], p. 138). The French chroniclers, describing the struggle of the Zemshchina with the Oprichnina in the metropolis of the Empire (and possibly in its provinces, including France), needed to be better informed about the essence of what was happening, which led to certain distortions and omissions. In particular, they called the Zemshchina opposition the "Russian Chelyad." This is how the famous marshal Gilles de Rais, the second person after the King, appeared in the French history.

It is also possible that the surname of Chelyadnin, known to us today, is just a nickname attributed to him retroactively. What was the actual name of the head of the Zemshchina in the middle of the XVI century, we no longer know, and perhaps will never know. Rewriting the history of Russia-Horde, and destroying authentic evidence, Romanovian historians could erase and distort a lot. The leader of the Zemshchina opposition could later be conditionally named "Chelyadnin," so that his name contain a reference to the *chelyad*—people who rebelled against the Czar at the instigation of the equerry, for which he suffered a well-deserved punishment.

Now about the title *"marshal,"* with which, according to the French version, was awarded Gilles de Rais, that is, as we now understand, "Russian servants." It turns out that the title *"marshal,"* according to the Max Vasmer etymological dictionary, is considered to be derived from the title *"equerry"* The picture becomes more and more clear. Max Vasmer reports: "MARSHAL, from f.-v.s. *marschalc,* originally '*equerry*' "([866], v. 2, p. 576). Thus, the *equerry* Chelyadnin turned on the pages of the French chronicles into *marshal* Gilles de Rais. And then they mistakenly thought that those were two completely different people.

2.5. Seven dead wives of Bluebeard. King Henry VIII of England and his six wives are probably the reflections of Ivan the Terrible and his seven wives

Here we will briefly point out an exciting correspondence that needs to be studied in more depth.

In Chapter 10:4, we talked about Bluebeard, one of reflections of "Gilles de Rais" in French history. It is believed that the knight Bluebeard had *seven wives,* whom he killed ([330], v. 2, p. 487). Noteworthy is the relatively large number of wives for a ruler, as well as the fact that there were seven of them. Considering the parallelism with Russian history that we have discovered, let us note that "Ivan the Terrible" also supposedly had *seven* wives. Let us recall, by the way, our idea that the seven wives of "Ivan the Terrible" should be distributed among several czars-khans, united in the Romanovian version of history under one common surname, "the Terrible." However, this last circumstance is unimportant to us now, and here we will not detail the era of "Ivan the Terrible," breaking it into separate reigns of four different khans.

Recall that the wives of "Ivan the Terrible" are considered to successively have been:

1) *Anastasia,* the daughter of the *Sokolnichy* (Falconer) Roman Yuryevich Zakharyin ([776], p. 207). She died before the age of 30.

2) Princess Qochenay, who, after converting to Orthodoxy, took the name *Maria,* the daughter of Prince Temryuk of Kabardia ([776], p. 208). She died young; there were dark rumors about her poisoning ([776], p. 209).

3) *Marfa Sobakina,* protege of Malyuta Skuratov. She died soon after marriage. "It was officially announced that the czarina was 'poisoned' by evil people" ([776], p. 210).

4) *Anna Koltovskaya.* Less than a year later, the Czar exiled Anna to a monastery ([776], p. 210).

5) *Anna Vasilchikova.* Exiled to a monastery ([776], pp. 210-211).

6) *Vasilisa Melentyeva;* died relatively early ([776], p. 212).

7) *Maria Nagaya,* niece of A. F. Nagoy. It is believed that Ivan the Terrible divorced Maria to marry the *English* princess Mary Hastings. However, these plans did not come true ([776], p. 213).

We also note that the Seven Boyars played a vital role in the history of Russia-Horde in the era of the Terrible. It is possible that under the pen of Western European chroniclers the name of this famous boyar council turned into the nickname "Bluebeard," which was attributed to the Terrible Czar.

Moreover, now let us remember that in *English* history, there is also a famous character called Bluebeard. It is the king Henry VIII of England. There seem to be no other rulers nicknamed "Bluebeard" in the European history.

In Chapter 3, we showed that the dynasty of the Novgorodian khans, the rulers of the "Mongol" = Great Empire of the XIII-XVI centuries, was reflected in the

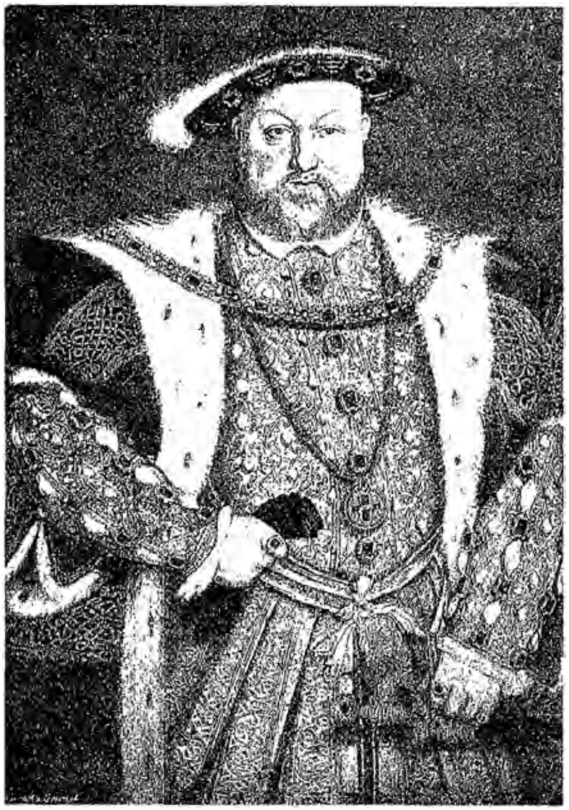


Fig. 12.2. Late portrait of the king Henry VIII of England (1509-1547). Painting by Hans Holbein the Younger. Apparently, this is a Western European image of Ivan IV the Terrible. Taken from [304], v. 3, insert between pp. 180-181.

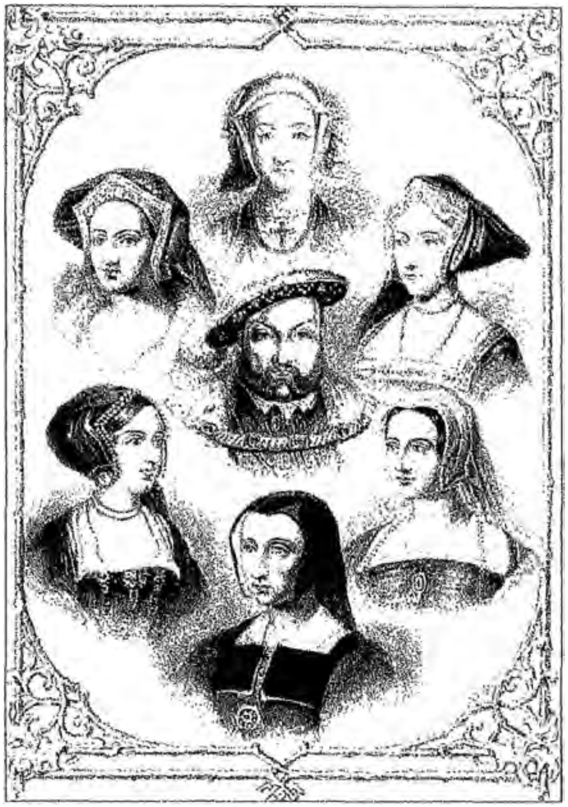


Fig. 12.3. King Henry VIII of England (1509-1547) and his six wives. According to our reconstruction, this is a Western European image of the Horde Czar-Khan Ivan IV the Terrible and his wives. Taken from [407:1], p. 32.

pages of Western European chronicles as the Habsburg dynasty. Chapter 4 also showed that the era of the Oprichnina was reflected in the French and English history. In particular, the Czarina Sophia Palaiologos is described in Western European chronicles as the French Catherine de Medicis and the English Elizabeth Tudor; and Elena of Wallachia as Mary Stuart. Nevertheless, in this case, the thought immediately arises that the king Henry VIII of England is a Western European reflection of a khan-czar of the era of "Ivan the Terrible." We have yet to develop this exciting story in all its details. For the time being, we will confine ourselves to a few preliminary observations.

It is believed that Henry VIII (allegedly 1509-1547) ruled in the era of the Reformation in England and was the second of the House of Tudors ([304], v. 3, p. 176). He probably was from the House of the Horde, or T + Horde, where T is an obligatory respectful prefix, a definite article. Alternatively, T is an abbreviation for the word *House.* He is said to have manifested "all the dark sides ... of a deeply corrupt, tyrannical nature" ([304], v. 3, p. 178). An obviously late, and therefore most likely fairly conditional portrait of Henry VIII is shown in fig. 12.2 and 12.3. Like "Ivan the Terrible," he is considered a fierce tyrant, a despot ([304], v. 3, p. 181). As we have already noted, the name Henry = Heinrich could have come from *Khan* + *Rex,* that is, Khan-Czar, or Khan-Rus.

Henry VIII was considered a polygamist, had *six* wives, and was *nicknamed "Bluebeard"* ([493:2]). The wives of Henry VIII are considered to successively have been:

1) *Catherine of Aragon,* aunt of Emperor Charles V. The marriage with her was annulled. See her late, and most likely conditional portraits in fig. 12.4 and 12.5.

2) *Anne Boleyn,* originally the lady-in-waiting of Catherine of Aragon ([304], v. 3, p. 178). She was allegedly executed in 1536 on charges of infidelity ([304], v. 3, p. 182). A late, and therefore probably conditional, portrait is shown in fig. 12.6,12.7, and 12.8.

3) *Jane Seymour* Henry VIII married her the day after Anne Boleyn's execution. Jane Seymour soon died ([304], v. 3, p. 182). For her later depiction, see fig. 12.9 and 12.10.

4) *Anne of Cleves.* The German princess whom Henry VIII soon divorced ([304], v. 3, p. 182). See her later image in fig. 12.11.

5) *Catherine Howard* came from a high-ranking Catholic family. She was executed two years later on charges of infidelity ([304], v. 3, p. 182). See her later image in fig. 12.12.

6) *Catherine Parr,* "very prone to Protestant views... escaped the fate that threatened all heretics under the rule of this renegade king" ([304], v. 3, p. 182). Were the Russian-Horde events associated with the heretic Elena of Wallachia = Esther reflected here? For a later depiction of Catherine Parr, see fig. 12.13.

It is difficult to say which wives of "Ivan the Terrible" are hidden here under the names of the listed wives of the "English" Henry VIII. The plot needs further research. In any case, portraits of several wives of Ivan the Terrible have come down to us, albeit in

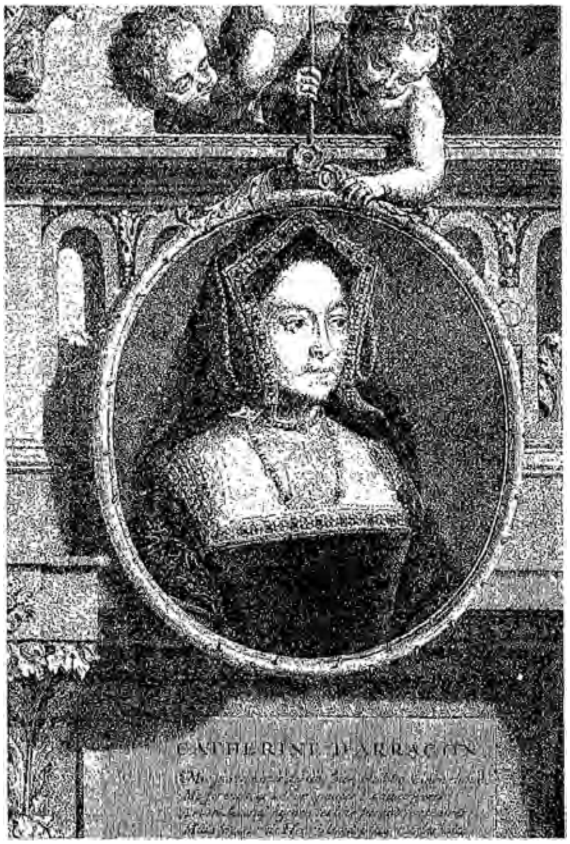


Fig. 12.4. Late portrait of Catherine of Aragon, first wife of Henry VIII. Portrait by Adriaen van der Werff, engraved by Cornelis Martinus Vermeulen. Taken from [304], v. 3, p. 177. Apparently, this is one of the wives of Khan Ivan the Terrible = the biblical Nebuchadnezzar.

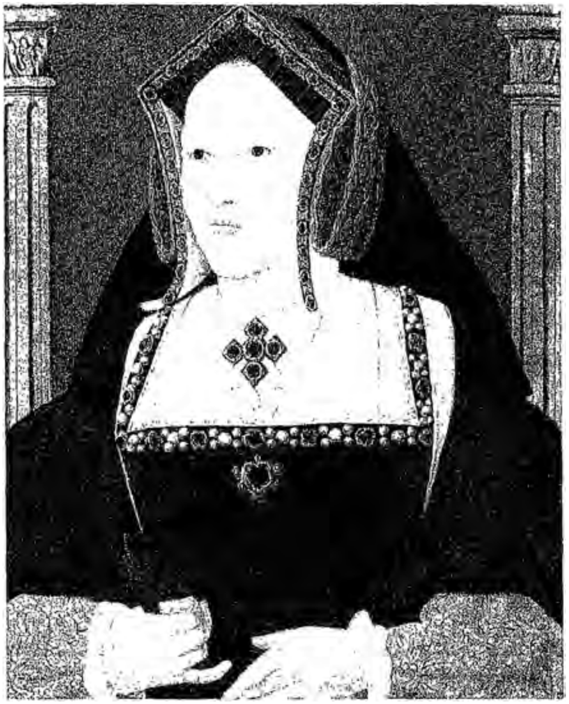


Fig. 12.5. Late portrait of Catherine of Aragon (1485-1536, queen from 1509), first wife of Henry VIII. Apparently this is a Western European image of one of the wives of the Horde Czar-Khan Ivan IV "the Terrible." The two portraits of her shown here by us are unlike each other. Most likely, both "portraits" are very conditional and far from the original. Created already in the era of the Reformation as "visual aids" to the newly introduced Scaligerian history. Genuine portraits of the Horde czarinas, apparently, perished during the rebellion. Taken from [407:1], p. 32.

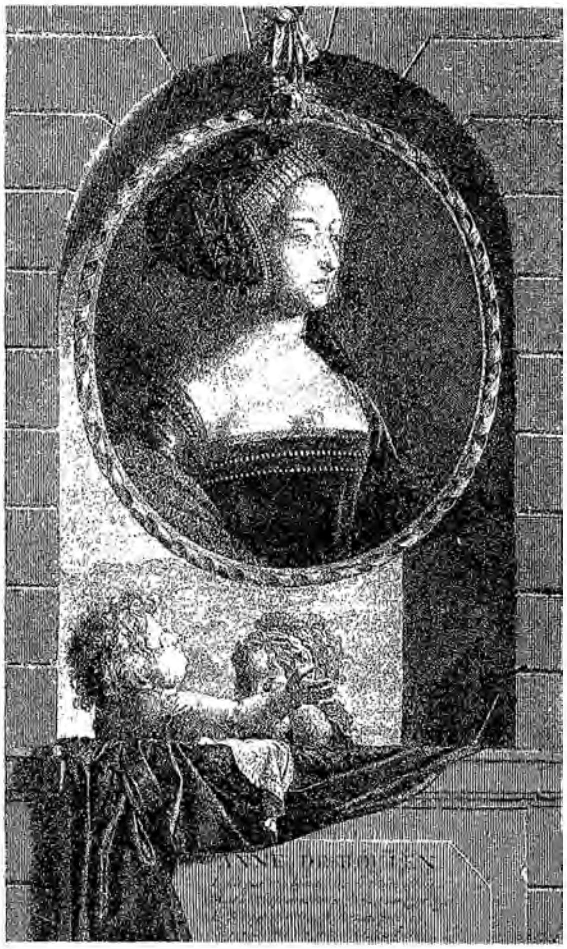


Fig. 12.6. Late portrait of Anne Boleyn, second wife of Henry VHI. Portrait by Adriaen van der Werff, engraved by Cornelis Martinus Vermeulen. Apparently, this is one of the wives of Khan Ivan "the Terrible" = biblical Nebuchadnezzar. Taken from [304], v.3, p.179.

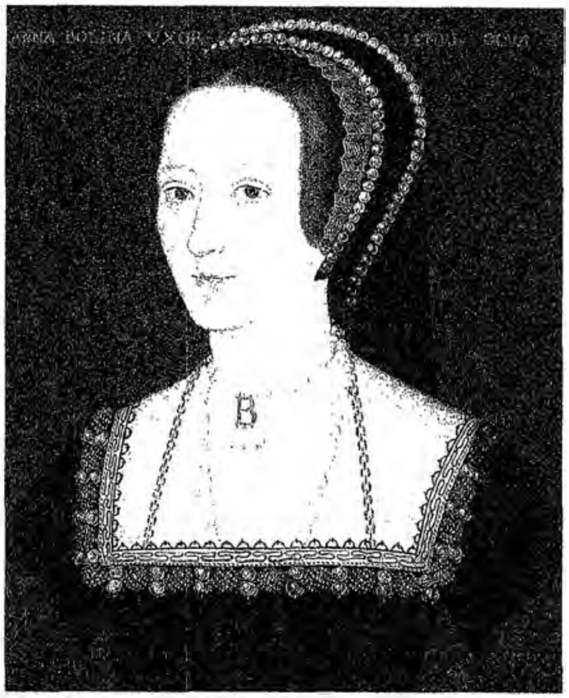


Fig. 12.7. Late portrait of Anne Boleyn (1507-1536, queen from 1533), second wife of Henry VIII. Unknown artist. Apparently, this is a Western European image of one of the wives of the Horde Czar-Khan Ivan IV "the Terrible." The two portraits of her given by us do not resemble each other. No wonder. Most likely, they were created "from the head" in the era of the Reformation, as illustrations to the textbook of Scaligerian history. Taken from [407:1], p. 32.

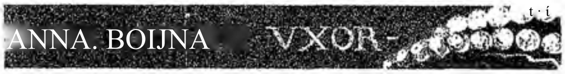

ANNA. BOIJNA
VXOR

Fig. 12.8. Fragment of the portrait of Anne Boleyn with the inscription.

later versions. Today, however, they are considered images of the wives of "the English king Henry VIII."

The transfer (on paper) of some events from the metropolis of Russia-Horde to distant England led to the fact that England appeared in the Romanovian "biography" of Czar-Khan Ivan the Terrible = Henry VIII. E.g., it turns out that the Horde Czar-Khan allegedly wished to marry *several* English princesses ([776], p. 213). Moreover, "rumors of *Zemshchina* conspiracy seriously frightened Czar Ivan, and he began to think about going abroad with his family" ([776], p. 128). Testimonies has been preserved that the Terrible "asked the queen [of England.— *Auth.*] to grant him asylum in England" ([776], p. 128).

2.6. A tragic break in the fate of Samson-Zemshchina—from superhuman strength to weakness and death

The Bible says that the hero Samson first defeated his enemies, but then, due to insidious betrayal, he lost all his strength and finally died (Judges 15-16).

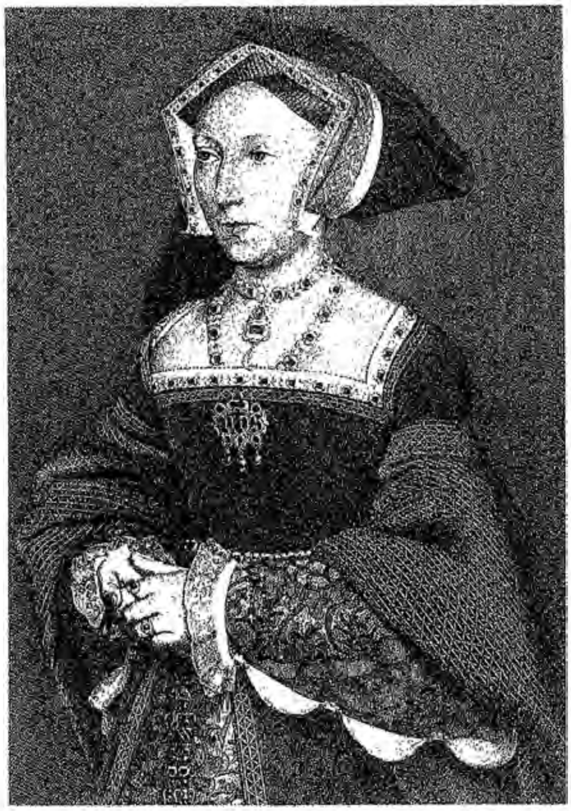


Fig. 12.9. Late portrait of Jane Seymour, third wife of Henry VIII. Engraving after the painting by Holbein. Belvedere Gallery in Vienna. Taken from [304], v. 3, p. 180. Apparently, one of the wives of Khan Ivan "the Terrible" = biblical Nebuchadnezzar.

In the French version, "Gilles de Rais" also undergoes a tragic change in fate. First, the great marshal, the second person after the King, and then the fall, accusation of witchcraft, arrest, trial, and death.

The origin of these events in the history of Russia-Horde is the tragic fate of the Zemshchina and its foremost leaders. The mighty party that opposed the Czar and the Oprichnina was finally broken. Its leaders were arrested, convicted, and executed ([776]).

Namely, the almighty equerry Chelyadnin, the second person in the state, the head of the Zemstvo, was exiled to the border fortress of Polotsk and then to Kolomna ([776], pp. 132,120). Then he was arrested, accused, and executed.

Further, the tragic turning point in the fate of Metropolitan Philip Kolychov, a protege of the Zemstvo, is also notable. The head of the Orthodox Church, who had acquired enormous power, was eventually accused, arrested, convicted, and sentenced to be burned. Then, instead of this, he was exiled to a monastery and strangled by the order of the Czar ([776]).

The fate of Khan Simeon Bekbulatovich, the head of the Zemstvo, also follows a similar line. First, the Czar of all Russia, the state's ruler, and then resignation, and, in fact, exile to Tver ([776], p. 205).

The fate of Prince Simeon of Rostov, a supporter of the Zemshchina, also changed tragically. The ruler of Nizhny Novgorod, the almighty Prince, after the fall of Chelyadnin, he was arrested and executed, drowned in a river by the *oprichniks* ([362], v. 9, column 59).

2.7. The city of Tver is somehow associated with the biography of Samson-Zemshchina

It is curious that in the biographies of all three leaders of the Zemshchina, who contributed to the biblical image of Samson, there is the city of Tver and the Tver principality.

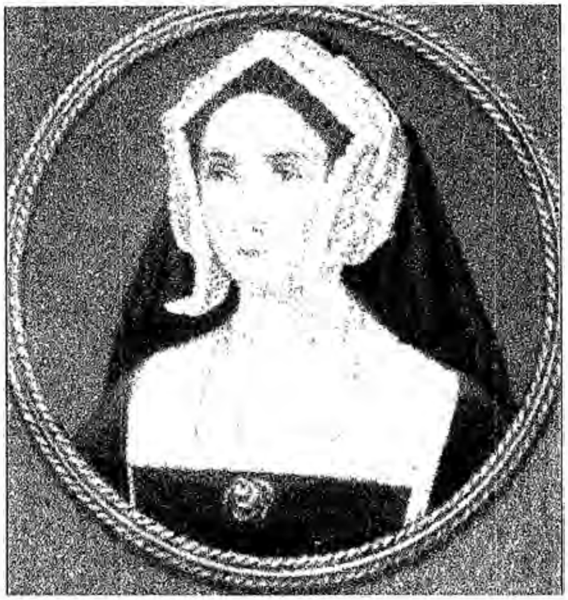


Fig. 12.10. Late portrait of Jane Seymour (1509-1537, queen from 1536), third wife of Henry VIII. Apparently, this is a Western European image of one of the wives of the Horde Czar-Khan Ivan IV "the Terrible." Most likely, both portraits were created much later, as abstract illustrations for the Scaligerian textbook. Taken from [407:1], p. 32.

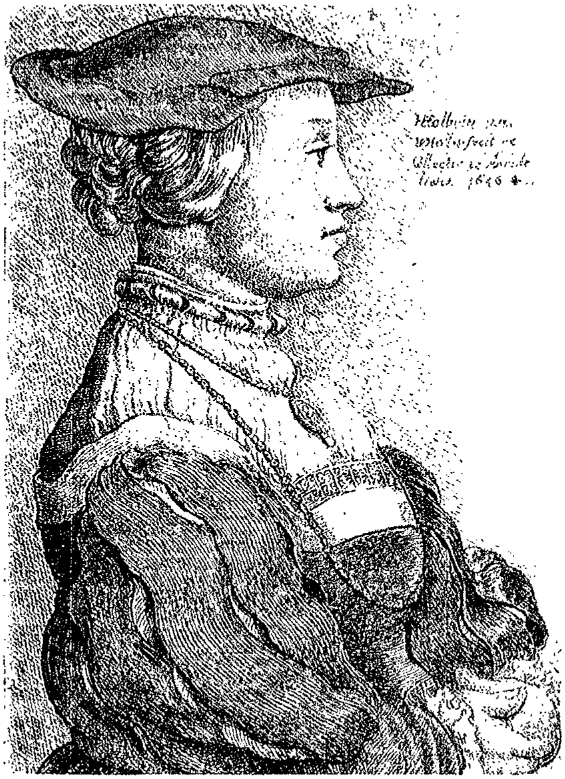


Fig. 12.11. Laic portrait of princess Anne of Cleves, fourth wife of Henry VIII. Engraving by Wenceslaus Hollar after the portrait by Holbein. Apparently, one of the wives of Ivan the Terrible. Taken from [304], v. 3, p. 181.

The head of the Zemstvo Chelyadnin had possessions in Tver. “He owned vast lands in Bezhetsky Verkh not far from Tver” ([776], p. 138). Metropolitan Philip Kolychov, a supporter of the Zemshchina, was exiled "to the *Tver* monastery, called Otroch” ([362], v. 9, col. 63). Czar-Khan Simeon is referred to in the annals as the “Grand Prince of *Tver”* and “Simeon Bekbulatovich of *Tver”* ([362], cmt. 460 to v. 9, ch. 4, col. 104, 105). After the resignation, Khan Simeon “moved to grand ‘princely reign in Tver” ([776], p. 205).

2.8. Samson-Zemshchina fights with the Philistines-Oprichnina

The Bible says that Samson attacked the Philistines several times and fought them, mostly winning (Judges 15).

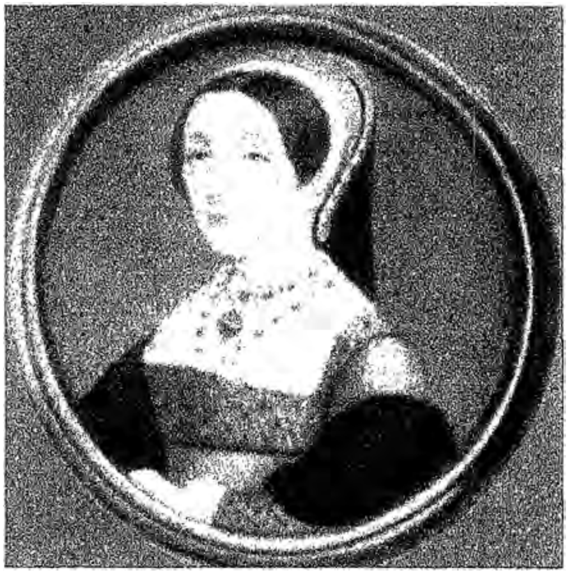


Fig. 12.12. Late portrait of Catherine Howard (1520-1542, queen from 1540), fifth wife of Henry VIII. Apparently, this is a Western European image of one of the wives of the Horde Czar-Khan Ivan IV “the Terrible.” Taken from [407:1], p.33.

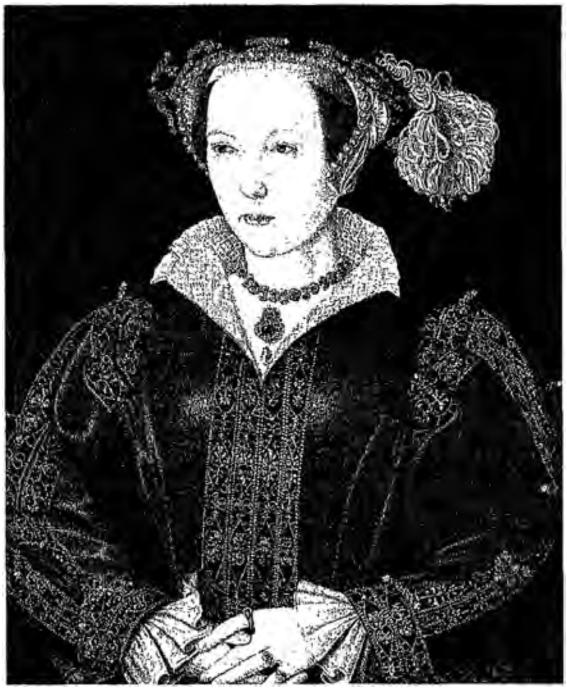


Fig. 12.13. Late portrait of Catherine Parr (1512-1548, queen from 1543), sixth wife of Henry VIII. Apparently, one of the wives of Ivan the Terrible. Taken from [407:1], p. 33.

In the history of Russia-Horde of the XVI century, this is the confrontation and struggle of the Zemstvo with the Czar and his Oprichnina. The protest of the equerry Chelyadnin, the head of the Zemshchina, referred to in the Romanovian chronicles as a "conspiracy," was the most significant rise of the Zemshchina against the Oprichnina.

Metropolitan Philip Kolychov actively supports the Zemstvo ([776], p. 138).

Under Khan Simeon, the head of the Zemshchina, the "second Oprichnina" is noted, although it is described more mildly than the "first" ([776], pp. 195,202).

Finally, Prince Simeon of Rostov, the ruler of Nizhny Novgorod, supported the insurgent Zemstvo, for which he was executed ([362], v. 9, col. 59).

2.9. The treacherous Delilah, betraying the Zemshchina-Samson into the hands of the Oprichniks-Philistines, is Prince Vladimir Andreyevich Staritsky

The Old Testament reports that the treacherous Philistine Delilah, Samson's lover, cunningly found out from Samson the secret of his strength, after which she revealed the secret to the Philistines. They took advantage of the information and finally captured Samson (Judges 16). In the French version, these events were reflected in the form of a "cunning devil" who drew the knight Gilles de Rais into his nets, which led to the arrest of the marshal and his death on charges of witchcraft (see above).

The origin of this biblical story in the history of Russia-Horde of the XVI century is the insidious betrayal of the Zemstvo, and personally the equerry Chelyadnin, by Prince Vladimir Andreyevich Staritsky. Here is what it is about.

Prince Vladimir Andreyevich was the brother of Ivan IV and grandson of Ivan III ([776], p. 127). At first, the Prince was a supporter of the Zemstvo. Moreover, the Zemstvo planned to elevate him to the throne, replacing Ivan the Terrible ([776], p. 127). At the moment of particular intensification of the struggle between the Zemshchina and the Oprichnina, "according to Heinrich von Staden, the Zemstvo lost their patience, they decided to elect Prince Vladimir Andreyevich to the throne, and to exterminate the Czar with his oprichinks, and even sealed their alliance [with Vladimir Andreyevich.—*Auth.]* by a special record" ([776], p. 129).

Nevertheless, Vladimir Andreyevich unexpectedly betrayed the Zemshchina. It is reported that *"Prince Vladimir himself revealed to the Czar the conspiracy and everything the Zemstvo was preparing"* ([776], p. 129). The version of events that has come down to us depicts the following rather unattractive behavior of Prince Vladimir. "Sooner or later, the opponents of the Czar [Ivan the Terrible.—Auth.] had to confide their plans to the only contender with legal rights to the throne, Prince Vladimir Andreyevich. The latter, in an ambiguous situation, *attempted to save himself with a denunciation.* ... He conveyed to the Czar the conversations that the disgruntled boyars were having in his presence. ... Probably, the testimony of Prince Vladimir needed to be more definite and serve as a sufficient basis for *Chelyadnin's accusation. The popularity of the equerry in the Duma and the capital was very high. ...*

"Having no evidence against the 'conspirators,' the Czar resorted to provocation. By his order, Prince Vladimir visited the *unsuspecting Chelyadnin and, in a way, friendly asked him to make a list of persons on whose support he can count.* Thirty people signed up on Chelyadnin's lists, trying to ingratiate themselves with the pretender to the throne. Everything hap- pened in strict secrecy, and no one expected trouble.

"Insidiously 'exposing' the dissatisfaction, the Czar set about crushing the 'conspiracy.'... A *three-year period of bloody Oprichnina terror began.* Under the weight of terror, Muscovite chronicles fell silent. The Terrible requested the current annalistic notes and drafts to his settlement and did not return them to the Posolsky (Ambassadorial) Prikaz" ([776], pp. 131-132).

Here we have a more or less true story of the insidious biblical Delilah, whom the Philistines ordered to find out the secret of the strength of Samson-Zemshchina. Moreover, "Delilah" = cunning Prince Vladimir Andreyevich, hiding behind a friendly mask, successfully fulfills the order and betrays the top of the Zemstvo into the hands of Ivan the Terrible and his Oprichnina.

Maybe the Old Testament name *Delilah* absorbed a part of the name *Vladi* + Mir. Recall that Vladimir means "Owner of the World."

The plot of deceit and betrayal is also in the "biography" of Philip Kolychov. We are talking about the hegumen Paisios, who slandered Philip ([500], v. 4, part 1, pp. 170-171).

2.10. Arrest and imprisonment as a consequence of discovering the secret of Samson-Zemshchina

The Bible says that due to Delilah's betrayal, the Philistines succeed in arresting Samson and throwing him into prison (Judges 16:21). The French version also speaks of the arrest of Gilles de Rais and his imprisonment (see above).

In the history of Russia-Horde of the XVI century, the Zemstvo was destroyed. Its leaders, and in the first place, the equerry Chelyadnin, were arrested, thrown into dungeons, then executed. "According to the official version, the equerry Chelyadnin was preparing to carry out a coup with the help of his numerous servants and subjects, The oprichniks subjected the armed retinue of the equerry and his servants to merciless extermination. The Czar's oprichniks made several punitive campaigns into Chelyadnin's possessions" ([776], p. 138).

Moreover, "During the defeat of Chelyadnin's 'conspiracy,' much more blood was shed than in the first months of the Oprichnina. ... Chelyadnin's friends and acquaintances were seized indiscriminately. ... Everyone who dared to protest against the Oprichnina was 'beaten' " ([776], p. 140).

They arrested and imprisoned Metropolitan Philip Kolychov ([776], p. 141). Prince Simeon of Rostov was also arrested (see above). As noted, the version about Khan Simeon says he was exiled.

2.11. Samson is brought into the great hall to the ridicule of the crowd

According to the Old Testament, Samson was brought into a large house full of men and women to be mocked (Judges 16:25-27). According to the French version, Gilles de Rais was tried in the *"Grand Hall* of the New Tower of the Nantes Castle" ([955:1], p. 76).

In the history of Russia-Horde, the equerry Chelyadnin and Metropolitan Philip Kolychov were tried publicly in the presence of many people. "The Czar gathered *the members of the Duma and the capital nobility in the grand rooms of the Great Kremlin Palace* and ordered to bring the convicts" ([776], p. 141).

The following is reported about Philip Kolychov. "The death of Chelyadnin decided the fate of Philip. The commission of inquiry that returned from Solovki presented the boyars with materials about the vicious life of the Metropolitan. ... Obediently following the will of the Czar, the Zemstvo Boyar Duma ruled on the trial of the head of the Church. Philip was tried in the presence of the Boyar Duma and the higher clergy" ([776], pp. 141-142). Thirty oprichniks took part in the arrest of Prince Simeon of Rostov ([362], v. 9, col. 59).

2.12. Samson the Nazirite, that is, a monk, did not cut his hair and lost his strength after his hair had been cut

The Bible says that Samson was a Nazirite, a monk. An angel proclaims to Samson's mother: "You shall conceive and bear a son. And *no razor shall come upon his head,* for the child shall be *a Nazirite to God* from the womb; and he shall begin to deliver Israel out of the hand of the Philistines" (Judges 13:5).

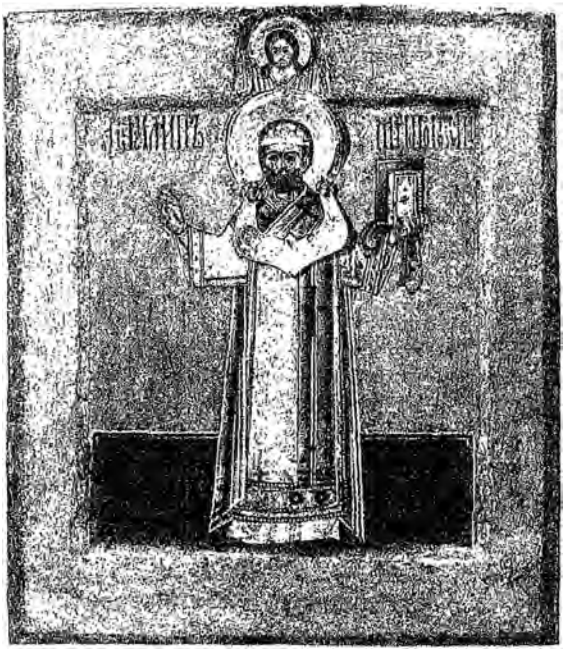


Fig. 12.14. Saint Philip, Metropolitan of Moscow and All Russia. One of the main prototype of the biblical Samson. Icon. Allegedly the XVII century. Taken from [500], v. 4, p. 164.

As we discussed in detail above, the hair of "Gilles de Rais" was probably shaved or cut off during the trial of the Inquisition.

As it becomes clear, the origin of the biblical "hair" plot is the fact that Metropolitan Philip Kolychov was a monk and therefore did not cut his hair. He was a hegumen in the Solovetsky Monastery ([776], p. 118). Recall that taking the monastic vow is associated with the so-called *postrig* (tonsure). It is not for nothing that they say, "he was tonsured a monk." At the same time, only some strands of hair are symbolically cut off. After that, the monk never cuts his hair again. When Philip was taken into custody, they could have shaved him, thus depriving him of the hallmark of a monk. Ancient iconic images of Philip Kolychov (most likely conditional) are presented in fig. 12.14 and Fig. 12.15. He was also called *chernets* ("black monk") ([500], v. 4, part 1, p. 168).

Saying that Samson was a Nazirite, a monk who intended to save Israel from the Philistines, the Bible meant the struggle of the Zemshchina-Samson and Metropolitan Philip against the Oprichnina of Ivan the Terrible. Russia-Horde, as we have repeatedly noted, was also called *Israel.* In this regard, let us cite an exciting quotation: "My priests, mentors of the *new Israel* (this is how Maxim the Greek represents God Himself, speaking to the pastors of the Russian Church)!" ([500], v. 4, part 2, p. 166). The word "new" was most likely inserted by later editors.

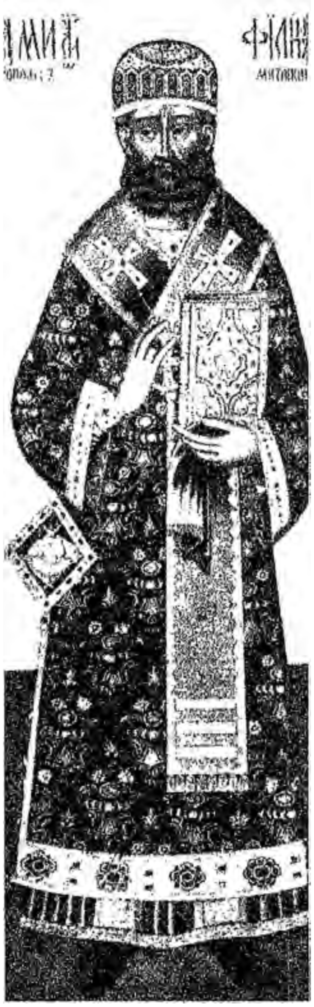


Fig. 12.15. Saint Philip, Metropolitan of Moscow. One of the main prototypes of the biblical Samson. Ipatiev Monastery, Kostroma. Taken from [578], v. 2, p. 503.

2.13. Farce with the enthronement of Chelyadnin and Khan Simeon

The Old Testament emphasizes that the arrested Samson was brought to the Philistines amid their feast to *entertain* them: "The lords of the Philistines gathered together to offer a *great sacrifice* to Dagon their god, and to rejoice.... So it happened, when their hearts were *merry,* that they said, 'Call for Samson, that he may *perform* for us' " (Judges 16:23-25).

Compared with the story of the equerry Chelyadnin, it becomes clear what was meant here. Now we will see what kind of sacrifice that was, and whet was "merry" about it.

The *konyushy* (equerry) Chelyadnin-Fedorov was led into the state chamber of the enormous Kremlin Palace, where members of the Duma and the nobility of the capital were gathered. "He [Ivan the Terrible.—*Auth.*] ordered the equerry to wear royal clothes and sit on the throne. Kneeling, the Terrible admonished the unfortunate with an ironic speech: 'You wanted to take my place, and now you are a grand prince, enjoy the dominion that you longed for!' Then, according to a conventional sign, the oprichniks killed the equerry, dragged his corpse out of the palace, and threw into a dunghill. *A farce set up in the Kremlin"* ([776], p. 141).

Karamzin recounts the events as follows: "In the presence of the whole court, as they say, he put on Fedorov the czar's clothes and a crown, seated him on the throne, put the orb in his hand, took off his own hat, bowed low, and said; 'Be healthy, great Czar of the Russian land! Behold, you have received from me the honor you desire! Nevertheless, having the power to make you czar, I can also overthrow you from the throne!' Having said that, he stabbed him in the heart with a knife. The oprichniks finished the elder, removed the disfigured body from the palace, and threw it to the dogs to be eaten; they also killed the equerry's elderly wife, Maria" ([362], v. 9, col. 58-59).

So, Ivan the Terrible, as it were, himself elevated the equerry Chelyadnin to the throne and overthrew him, killing him. That was fun.

Another Romanovian version of the same events, but in which the head of the Zemshchina is already described under the name "Khan Simeon Bekbulatovich," tells a similar story. Speaking about this plot, modern historians believe that *"the inclination to mocking and mystification* prompted the Czar [Ivan the Terrible.—*Auth.*] to a right decision. A new face appeared on the stage—Grand Prince Simeon. A tragedy suddenly turned into a *farce.* The Terrible exalted Simeon to grand princely reign. The Tatar serviceman was called to play a prominent role in this *masquerade* for the only reason that he had no rights to the Russian throne. The ceremony of transferring power to Simeon was of *ambiguous character.* According to the chronicle, the Czar put him on the throne *'by his own will.'* As Horsey wrote, the Czar handed the crown to Simeon and crowned him without the consent of the Boyar Duma. The Terrible was in no hurry to end the *masquerade" ([776],* p. 205). In this version, Khan Simeon was not killed but only exiled to Tver.

2.14. The death of Samson-Zemshchina under the ruins of a temple after the "trial"

In the Old Testament, Samson perishes under the temple's ruins (Judges 16:30). In the French narrative, "Gilles de Rais" was *burned* at stake (q.v. in Chapter 10). According to other sources, Gilles de Rais was *strangled* ([*2:1*], *p. 91).*

Samson's prototype in the history of Russia-Horde, the Zemshchina, suffered a heavy defeat. The leaders of the Zemshchina were executed. "The opposition in the Duma was beheaded" ([776], p. 141). Equerry Chelyadnin was killed (see above). Philip Kolychov was *strangled,* although he was initially sentenced to *stake* ([500], v. 4, part 1, p. 171). Probably, this event was reflected in the French chronicles in the form of two versions about the *strangulation* or *burning* of Gilles de Rais. Here is what the "History of the Russian Church" tells about the death of Philip: "Ivan also wanted to condemn the holy elder to be burned since he was accused, among other things, of magic. Nevertheless, at the request of the spiritual authorities, he agreed to leave him alive. By the will of the Czar, Philip was exiled from Moscow and to imprisonment in the Tver Otroch Monastery. About a year later, Ivan, traveling to Novgorod for cruel executions, when approaching Tver, remembered Philip and sent one of his close associates, Malyuta Skuratov, to him as if to ask for blessings on the way. Further, this villain, having entered the sufferer's cell and talking with him in private, *stroked him with a pillow* (December 23,1569), and then told the monastery superior and wardens that the metropolitan had died due to their negligence "from the haunting heat in the cell' " ([500], v. 4, part 1, p. 171).

"The Orthodox Church canonized him [Philip Kolychov.—*Auth.*] among the saints" ([578], book 2, p. 503). It is believed that the remains of Philip lie in the Assumption Cathedral in Moscow.

2.15. A source or a river. Mass death of people in the story of the biblical Samson is the mass execution of Novgorodians in the Volkhov = Volga River

In Chapter 10, we have discussed in detail the issue of a river or a spring in the story of Samson. Arguments are given in favor of the idea that the mass death of people at the time of Samsons death occurred on a bridge across the river, either due to the bridge's collapse or as a result of mass execution. According to the French version, the execution of "Gilles de Rais" in the presence of a crowd of spectators took place on a bridge across the river.

Turning to the origin of these events in the history of Russia-Horde of the XVI century, we finally get to significantly clarify the whole picture. It is known that during the defeat of the Zemshchina in the middle of the XVI century, one of the significant events was the brutal massacre of Novgorod. Today it is believed that it was the provincial Novgorod on the Volkhov River. Yet, in CHRON4, Chapter 3:11, we have shown that the annalistic Novgorod the Great was Yaroslavl on the Volga (= Volkhov) and a group of surrounding cities, that is, the Novgorod Republic, around Yaroslavl.

It is believed that Novgorod supported the Zemshchina and its head Chelyadnin. It is reported that "Novgorod landlords played a significant role in the just crushed 'conspiracy' of I. P. Chelyadnin-Fedorov.... The perpetrated rout of Novgorod stunned contemporaries. Few people knew about the causes of the tragedy—from the very beginning, the Novgorodian case was surrounded by deep secrecy. The Oprichnina

Duma decided to march on Novgorod in December 1569. The Czar convened all the Oprichnina army in Alexandrov Sloboda and announced the news of the "great treason" of the Novgorodians. On January 8, 1570, the Czar arrived in the ancient city.... Some oprichniks threw women and children bound hand and foot into the Volkhov, while others rode along the river and drowned with axes and horns those who managed to surface. ... The tortured were tied to a sleigh with a long rope, dragged across the city to Volkhov, and thrown under the ice. ... With their wives, as a German source testifies, they dealt on the Volkhov Bridge. Bound women and children were thrown into the water and pushed under the ice with sticks" ([776], p. 150).

Karamzin writes: "And they threw *from the bridge into the water* [of the Volkhov River.—*Auth.*] the whole families, wives with husbands, mothers with babies. Muscovite soldiers sailed in boats along the Volkhov with poles, gaffs, and axes, and pierced and cut to pieces anyone who surfaced. This massacre continued for five *weeks*.... It is said that at least sixty thousand citizens and villagers died this way The *bloody Volkhov,* dammed up with bodies and limbs of tormented people" ([362], v. 9, columns 88-89).

This is where the *bridge over the river* appeared from in the French retelling of the execution of Gilles de Rais, and the Old Testament version mentions the source near which Samson killed many people. "I have slain a thousand men!... So God split the hollow place that is in Lehi, and water came out" (Judges 15:16, 15:19). Here, the biblical name "Lehi" is most likely a distorted reflection of the name Volga = Volkhov.

In Russian documents that speak of the death of Chelyadnin, the theme of the *drowning in the river* of numerous supporters of the Zemstvo is also vividly heard. Karamzin reports: "The Czar declared the citizens to be rebels; he ordered them to be tortured, *drown in the river. The same was done in Kolomna,* and the same consequences followed. The estates of the unfortunate Fedorov belonged to this city" ([362], v. 9, column 64).

2.16. Destruction of a large temple at the death of Samson-Zemshchina

The Old Testament says that the hero Samson toppled the *big house,* perishing under its ruins and killing thousands of people with him (Judges 16:30). What happened in Russia-Horde of the XVI century? What does the Book of Judges tell about it?

Given the correspondence *Samson* = Zemshchina, we found the answer quite quickly. Let us turn to the texts of Prince Kurbsky, fragments of which are given by Nikolay Karamzin. Kurbsky says that the *high temple, full of Zemshchina supporters, was blown up, overturned by the oprichniks.* Specifically, Kurbsky writes the following: "I heard from an eyewitness that when the Czar traveled and burned the villages and yards of Ivan Petrovich (equerry Fedorov) with those living in them, he saw a *very high edifice* and ordered to *overturn* it; in the uppermost chamber he ordered to tie up that strong man (Iv. Boris. Kolychov). And below *in that edifice many people were gathered and locked up,* and many were gathered nearby. He ordered *to place several barrels of gunpowder under that edifice,* as well as under other neighboring houses. The Czar himself stood afar with his regiments, waiting for *the edifice to explode,* as if it was an enemy fortress. And *when it exploded and shattered into pieces,* then he, with all his guards, with all his *devilish* regiment, rejoiced loudly, spurred their horses, and sped away" ([362], comment 194 to v. 9, column 42).

Thus, the oprichniks of Ivan the Terrible locked up hundreds of Zemstvo residents in some prominent temple and several other neighboring houses, laid barrels of gunpowder, and blew them up. This event is reflected in the Book of Judges.

Here we are talking about the massacre organized by the oprichniks in the vast possessions of the equerry Chelyadnin, allegedly in Bezhetsky Verkh, not far from Tver ([776], p. 138). By the way, the historian Ruslan Skrynnikov, retelling the narrative of Karamzin (actually, of Kurbsky), for some reason calls the "very high edifice" with a diminutive word "barn." He writes: "The rest of the servants and members of the household were herded into a barn and blown into the air with gunpowder" ([776], p. 138). Some historians of the XX century know better than Kurbsky from the XVI century. According to them, there were mainly primitive plank sheds in Russia at that time.

By the way, it was mentioned that before the explosion, the oprichniks tied Ivan Borisovich *Kolychev* inside. So, in this story, in a slightly distorted form, also emerges the family of Philip Kolychov, the spiritual leader of the Zemstvo.

2.17. What fetters several times miraculously breaks Samson-Zemshchina?

The Old Testament reports that Samson several times *miraculously* breaks the fetters imposed on him by the Philistines (Judges 16). In a more mundane form, the French version says that “Gilles de Rais” several times averted accusations from himself, as if breaking the fetters.

Within the framework of the discovered correspondence, the words of the Bible about torn fetters could have an allegorical meaning. Namely, the Zemshchina of the XVI century several times almost succeeded to “break the fetters” in its struggle against the Oprichnina.

However, the following fact seems to us the most interesting. The fetters broken by the biblical Samson are vividly present in the “biography” of Metropolitan Philip Kolychov, one of the central heroes of that era. From the point of view of the Bible, a religious book, he, as a martyr and disgraced head of the Orthodox Church, was even more important than the equerry Chelyadnin-Fedorov. It turns out that Philip Kolychov was shackled in iron after his arrest. *However, the chains have miraculously fallen from him.* It is clear that this miracle immediately found its reflection on the pages of the Old Testament—the hero Samson broke the fetters.

Here is what Prince Kurbsky reports on this occasion: “He [Ivan the Terrible.—Awt/z.] commands to shackle him [Philip.—*Auth.],* his hands, feet, and loins, in *heavy chains,* drag him into a narrow and gloomy dungeon, and enclose it with solid rivets and locks. Then, a day or two later, he sends his advisers to the dungeon to see if he is dead. They report that they have found the Metropolitan standing with raised hands, *released from those heavy shackles* by singing psalms, and *all the shackles lay down* on the floor next to him. The advisers fell down to his knees and, weeping, ran to tell the bloodsucking ruler what they have seen. The Terrible said: *'Sorcery, sorcery* it is, cast by my traitor’ ” ([362], commentary 204 to v. 9, column 44).

2.18. What "honey lion" has Samson miraculously killed with bare hands?

The Old Testament story of the lion killed by Samson with his bare hands has always puzzled Bible commentators. “Now to his surprise, a young lion came roaring against him. And the Spirit of the Lord came mightily upon him, and he tore the lion apart as one would have torn apart a young goat, though he had nothing in his hand” (Judges 14:5-6). In itself, the fact of a heroic fight with a lion does not carry anything astounding. Nevertheless, the further narration of the Bible looks extremely strange. It is reported that “a swarm of bees and honey were in the carcass of the lion. He took some of it in his hands and went along, eating. ... He had taken the honey out of the carcass of the lion” (Judges 14:8-9).

It is clear that no swarm of bees could settle on the decaying corpse of an animal. The Bible means something quite different here. We are again faced with an allegory, or with a distortion of some actual event, in which honey and a fearsome predator defeated by Samson with his bare hands somehow participate. However, we already understand that the Old Testament speaks of miracles connected with the Russian Metropolitan Philip Kolychov. Therefore, it seems natural to revert to his “biography” to discover the original of the biblical legend about the “honey predator” defeated by Samson.

We do not have to search for long. Immediately after the miracle with the fallen chains, Prince Kurbsky writes about another miracle that shocked the entourage of Philip Kolychov, who ended up in prison. Disappointed by the first failure, Ivan the Terrible orders a hungry *bear* to be let into Philip’s dungeon so that it would tear the disgraced Metropolitan to pieces. Everyone knows that a bear, even starving, is a deadly and indomitable animal. The bear is let into the Metropolitans’ cell, but the beast miraculously humbles itself before Kolychov and peacefully lies down in the corner of the cell. It is known, however, that *bears* love *honey.* “Bear” is *“medved”* in Russian. *“Med”* + *“ved.” “Med”* means “honey,” and *“ved”* is the root of the verb *“vedat”*—“to know, to be a connoisseur of smth.” From here we get *“medved”* (bear) = “connoisseur of honey.” And no more surprise that in the corps of the bear miraculously slain by the hero Samson he had found the honey.

Let us quote the Kurbsky’s story verbatim: “And the fierce *starving bear,* was ordered to be brought in the Metropolitan’s dungeon and locked up there with him (I heard it myself from a witness), and the next morning he [Ivan the Terrible.—*Auth.*] came and ordered to unlock the dungeon, and found him safe, standing in prayer, and the beast, meek as a sheep, laying down in a corner" ([362], comment 205 to v. 9, column 44).

Everything falls into place. The enigmatic, contradictory picture disappears, and instead of it we see the typical for that era 'language of miracles" (well known to us from the ancient Russian literature), performed in this case by the holy Metropolitan. Such "miracles" most often originated in authentic facts.

2.19. Riddles of Samson

According to the Old Testament, Samson makes riddles, and some of his actions seem incomprehensible. In the French version, the picture is more straightforward. It is about sorcery and magic. Gilles de Rais is accused of witchcraft and communicating with other worldly forces (q.v. in Chapter 10).

In the Russian-Horde original of the XVI century, Metropolitan Philip Kolychov is *accused of sorcery.* Ivan the Terrible allegedly exclaims: *"Sorcery, sorcery it is,* cast by my traitor" ([362], comment 204 to v. 9, column 44). Before that, "they brought him [Philip.— *Auth.*] to the court chamber, where Ivan himself was present, and announced the verdict: Philip, allegedly caught in grave misdeeds and *sorcery,* had to end his days in prison" ([362], v. 9, column 63).

2.20. What foxes destroyed the harvest with their tails?

The last somewhat strange story mentioned by the Bible in the biography of Samson is as follows. "Then Samson went and caught three hundred foxes; and he took torches, turned the foxes tail to tail, and put a torch between each pair of tails. When he had set the torches on fire, he let the foxes go into the standing grain of the Philistines, and burned up both the shocks and the standing grain, as well as the vineyards and olive groves" (Judges 15:4-5).

Some great disaster is clearly described here. What was it? A literal understanding of the Old Testament narrative will hardly be helpful. Three hundred foxes tied with their tails look ridiculous. We are faced with some allegory or a poorly interpreted old text that the biblical authors blindly retold without understanding its essence.

Let us point out an authentic event in Russian history of the XVI century, from the era of the struggle between the Zemshchina and the Oprichnina. It could well serve as original for the quoted biblical episode. It is noteworthy that the Russian chronicles link the described incident precisely with Philip Kolychov and the miracles he had performed. Having reported on the exile of Metropolitan Philip to the "Tver Monastery, called Otroch," Nikolay Karamzin, literally in the next column, talks about the misfortunes that had swept over Russia. It turns out that they were, as it were, the result of the unjust persecution of Philip by Ivan the Terrible, a punishment for the sins of the Czar. In the chain of catastrophes, signs, and devastating pestilence, Karamzin also cites the following striking episode.

"In different areas, there were crop failures. In Kazan and its neighboring regions, an *indescribable plenty of mice appeared, which came out of the forests in swarms, eating wheat barley on the root, in barns, in grants, in stacks, so that the peasants could not protect themselves from these animals.* At the beginning of spring, it calmed down, but then resumed several times" ([362], v. 9, column 64).

The chronicle adds another curious touch to this catastrophe. "In 1567, tiny mice came from the forests in swarms to the Kazan and Sviyazh lands, and to Cheboksary, not leaving a single spikelet, eating grains in the granaries and the bins; people *drove them away with brooms* and killed, but many more of them kept on coming" ([362], comment 209 to v. 9, column 45).

Most likely, the Old Testament author misunderstand the word *forest,"* from where the swarms of mice came out. Having *confused forests with foxes,* he wrote that hordes *of foxes* fell upon the fields of the Philistines and destroyed the entire crop. Alternatively, he deliberately veiled the real picture, giving his retelling an allegorical character.

Further, *brooms,* or *brushes,* with which people tried to drive away and kill the mice, the biblical author turned into fox tails. By the way, for example, "tail" is *"penis"* in Latin, and "brush" is *"penicillum"* ([666:1]). These two words could easily be confused if the biblical author translated Russian manuscripts to Latin. In addition, *"torch"* is *fax"* in Latin, which could also easily be confused with "fox." As a result, the torches could turn into foxes (tied with their tails). The “burning tails” could simply mean a terrible drought that caused the loss of the entire crop; and fires that burned grain stocks.. Of course, we do not insist on such interpretation. Our only intention is to show that various reading of old and no longer unambiguous text is possible.

SUMMARY. The biblical story of Samson reflects the actual and vital events of the Russian-Horde history of the mid-XVI century, the struggle of the Zemshchina with the Oprichnina. Samson is a collective image of the Zemstvo, which has absorbed certain facts from the biographies of several leaders of the Zemstvo, such as the equerry Ivan Petrovich Chelyadnin-Fedorov, and Metropolitan Philip Kolychov.

Afterword

The initially seven-volume, but finally eight-volume *Chronology* series is completed. It summed up the very important fifty-year period (1973-2023) of our research. Namely, the period of the creation of new mathematical and natural scientific methods of dating, based on which we have developed a qualitatively new chronology and proposed the new concept of the world history. Some sections are still hypothetical, and yet very useful for further research.

The research is ongoing. Now it has become clear what exciting prospects are opening in this area for independent and open-minded scientists of various specialties. Now we can proceed to a more detailed analysis of particularly interesting fragments of the historical canvas of antiquity.

Once again, we emphasize an important circumstance that often escapes the attention of readers. Sometimes you can hear that, according to the New Chronology, all the ancient primary sources were "created anew," "from scratch," completely falsified. That is, the entire huge historical canvas was, allegedly, completely "rewritten." And since such a work is "unbearably large," "impossible," then, they say, nothing of the kind could be done.

In fact, we say otherwise. Namely, that the meaning and content of many ancient documents and monuments were distorted, falsified, with the help of a simple technique that did not require a monstrous expenditure of time and effort. It was enough to "spoil the dates," that is, to write new, incorrect dating on the pages of original documents (subject to tendentious editing of the XVII-XVIII century). In other words, with relatively small means, with just a few "surgical operations on the spine of history," that is, by changing the chronology, the reformers managed to distort the building of history as a whole very strongly. After all, a pleasant and benevolent face in a picturesque portrait can be turned into a "villainous" (as well as vice versa) with just a few brush strokes. For example, "squint" the eyes, unpleasantly distort the mouth, etc. There is no need to rewrite the entire portrait again. You just need to edit a few nodal points, and the face will become unrecognizable. By the way, such a "pictorial falsification" really happened. In this book, in Chapter 4:6, we have given a vivid example of the tendentious (and proven by the art critic Lady Wedgwood) alteration of an old portrait of the king Richard III of England ([973], p. 205-232).

In the XVII-XVIII century, the "reformers" did approximately the same with the history of antiquity.

Afterword of the Publisher

History was, is, and will be tampered with if not stopped by Science. To boast, to lie, to pretend is a part of the *homo sapiens* nature. On one hand, the winners justified the claims they laid to the titles and lands by alleged ancestry and its glorious deeds. On the other hand, the court historians knew only too well how to please their masters.

Did events and eras such as the crucifixion of Jesus Christ, the Roman Empire, the Dark Ages, and Renaissance, Ancient Egypt, Greece, Persia, India, and China, Buddha, Shiva, Alexander, Confucius, and Genghis Khan occur within a very different chronology from what we've been told?

U.S. research of earth-moon mechanics by the late NASA astrophysicist Robert Newton leads the Moscow State University mathematicians Dr. Fomenko *et al.* to the elaboration of New Chronology. Thereby the timeline of the civilization based on Occam's razor of irrefutably dated events and artifacts shrinks drastically to 1000 years.

The civilization of the *homo sapiens* population is defined as a hierarchical system consisting of a state, army, ideology, religion, exchange, writing, and communication that is both drastically shorter and dramatically different than generally presumed and drilled.

The age of the planet Earth is approximately 4.5 billion years. Our *homo sapiens* species appeared on this planet barely 120 000 years ago and nearly got wiped out during the Ice Age that lasted for 110 000 years. Once the Ice Age, we started to multiply rapidly in the regions with fluvial agriculture.

The so-called universal classic world history is a pack of intricate lies for most events prior to the XVI century. World history as we learn it today was entirely fabricated in the XVI-XVIII centuries on the "firm" foundation laid down by Italian "scholars" idem white and black robe clergy, idem "humanists" in the XIV-XVI centuries.

Petrarch and Dante, Bracciolini and Machiavelli, Giotto, Bernini, Da Vinci, and Michelangelo corporations not only created immortal masterpieces exceedingly well paid by the Roman Popes *et al.* and Medici princes of Florence, but also mass-produced "ancient" manuscripts, frescoes, statues very much in demand by the wealthy customers from England, France, Germany, and Russia.

Medici family, along with other families of Italy, such as the Visconti and Sforza in Milan, the Este in Ferrara, and the Gonzaga in Mantua, created an environment in which art and humanism could flourish, inspired, and fostered the birth of the "Renaissance" in XV-XVIII centuries.

Better yet, they made both money and power in Europe. The Medici Bank was one of the most prosperous and respected institutions in Europe. By some estimates, the Medici family was the wealthiest in Europe for a time. From this base, they acquired political power initially in Florence and later in wider Italy and Europe.

Oxbridge scholars earned their daily bread & butter by cooking very Ancient Greece & Roman Empire history mostly from Italian ingredients. The Glorious Revolution in England had already taken place, the British Empire was in the works and badly needed glorious predecessors like the Roman Empire.

The French learned crowd made their encyclopedic cuisine of the alleged ideal Roman Republic history, followed by Caesar, Augustus, and Twelve Emperors, preparing the French minds for the Ideal Republic and French Caesar that turned it into an Empire.

The French Kings, out of pure spite of all things English (!), made a "successful" live test of the Ideal Republic 1776 in British American colonies by helping American freedom fighters to free their lands from paying taxes to the British crown and to found the United States of America.

British Empire paid back by helping French freedom fighters to make the dream of the French scholars come true, to found the French Republic in 1789, etc. Somehow very liberal King Louis XVI lost control, crown, and head.

The Corsican Napoleone Buonaparte, a student of the artillery Academy of the King Louis XVI, found the regal crown the libertarian King lost in the gutter of the Revolution and rapidly became lieutenant, captain, General Consul, and Emperor (!) Napoleon I of the French Republic (!) was blessed by the Roman Pope on a short leash.

Of course, neither generations after generations of historians nor Hollywood scriptwriters can't be totally in the wrong. After what was learned in school and university, no one will easily believe that the classical history of ancient Rome, Greece, Asia, Egypt, China, Japan, India, etc., is manifestly false.

Mainstream historians and history buffs will indignantly point the accusing finger to the gigantic pyramids in Egypt, to the Coliseum in Rome, the Great Wall of China, and ancient Chinese inventions, and claim, aren't they really ancient, thousands of years ancient?

True that Renaissance artists, sculptors, architects, and engineers have not built Pyramids in Egypt or gigantic palaces in Persia, Great Wail in China, but a closer look at 'evidence' of the age of what is left of the Seven Wonders of the Antiquity raises a suspicion that they were built only 5-8 hundred years ago.

The matter is that there is no valid irrefutable scientific proof that *all* "ancient" artifacts are much older than 1000 years, contrary to the self-fulfilling radiocarbon dating obligingly rubber-stamped by radiocarbon labs to the prescriptions of the mainstream historians.

How heartbreaking is that the oldest *original* written documents that can be irrefutably and unambiguously dated belong only to the XI century!

All dirty and worn-out originals of "ancient" manuscripts have somewhat conveniently disappeared in the Very Dark Ages, as illiterate but tidy monks kept only brand new copies.

Better yet, most of the very old original documents and chronicles of the XI-XIII centuries tell very peculiar stories completely out of line with the consensual history.

The New Chronology firmly asserts that *homo sapiens* invented writing (Chinese hieroglyphics and cuneiform including) only about 1000 years ago. Writing skills were immediately and irreversibly put to the use of ruling powers and science.

Gentlemen, kindly don't shout and wave about the fragile and dusty Dead Sea scrolls as irrefutable proof of pre-diluvian ancient primary sources. They contain valuable information to extract and analyze in spite of their mediaeval make.

For heaven's sake, don't quote the endless pearls of wisdom of Confucius, allegedly from 551 B.C. These pearls are no more than the top-line quality product of the teamwork of learned Jesuit infiltrators to China and Lettered Chinese (who played along) of the XVI-XVIII centuries.

The case of "Ancient" China is even funnier as there is not a single piece of firm written evidence or artifact that can be independently and irrefutably dated older than the XV century! On the other hand, there is evidence that the system of the Chinese hieroglyphs was invented and introduced by Jesuits, aka the Italian Jesuit missionary, mathematician, astronomer, cartographer, and translator Matteo Ricci.

Ricci was the first European to visit the Forbidden City and gained the confidence of the imperial family. He introduced the backward Chinese to advanced Western science and culture for the first time. The Chinese first learned Western cartography, mathematics, and astronomy thanks to Matteo Ricci.

The clean-up of all things written ordered by the Manchu dynasty, which took (with a sword, etc.) over from the Ming dynasty in 1644 A.D., was very thorough. All majestic Chinese inventions like powder, silk, and paper are actually of European and Middle Eastern origin.

Don't throw at us the Sinai Codex Book from the British Museum either. British Museum coughed up £100 000 (£5 000 000 in today's pounds) to buy it from smart illiterate Russian atheist Bolsheviks in 1932.

Too bad, this precious Codex is also early mediaeval at best. German Indiana von Tischendorff dug it personally from the wastebasket of the St. Catherine's monastery in Sinai (fact!), invented a "science" of paleography (fact!), proved with his "science" the biblical age of the Codex (presumption?).

Learned Dr. Tischendorff presented this stamped by his own "science" treasure to the Czar-Emperor Alexander II of the Russian Empire, reaped the Czar's ransom of 50 000 gold roubles ($10 000 000 today), and was ennobled as Russian Count *(sic!).*

We learn about ancient history in school. Children love the magical lessons of history—they are sweet fairy tales. Teachers recite breathtalcing stories; very soon we know by heart the names and deeds of brave warriors, wise philosophers, fabulous pharaohs, cunning high priests, and greedy scribes.

We find out about the gigantic Pyramids and sinister castles, kings and queens, dukes and barons, brave, powerful knights and beautiful ladies, emaciated saints, and low-life traitors.

We are caught up in tales of cruel wars, merciless Roman legions conquering everything in sight, noble knights, crusades, and contests. We are thrilled by perilous sea voyages and discoveries, passions, and adventures. Wow, we love it! As we grow up, our love of history grows even stronger and turns us into history buffs.

We watch megalomaniac breathtaking Hollywood productions, in 2D and 3D, read historical fiction, buy glossy and expensive books about mysteries of history, admire archaeological finds and digs, go to museums, travel to Egypt, Rome, Greece, India, and China to see it all with our own eyes. Oh yes, we understand at last the true meaning of the universal world history, ah, we see the rise and, ouch, the fall of civilizations. Human civilization began so very very long ago. It was antediluvian maybe? Aliens helped us along?

There is just too much fantasy to be found in history. The 'ancient history' of Antiquity and the Middle Ages is an enormous edifice of unspeakable perfection and beauty manufactured in the Renaissance but literally left hanging in the air.

This construct has no proven and reliably dated documentary foundation. The consensual version of World history generally accepted today is based on Kabbalist and Jesuit presumptions.

You might indignantly object that there are innumerable historical documents, manuscripts, ancient papyri, parchments, old and not so old books, buzzing with references to, from, and about the past. There appears to be more than enough historical material to easily reconstruct completely the glorious past!

Oh yes, there are 'documents' and 'stories' in abundance to generate multitudes of dazzling Hollywood blockbusters, such as *Gladiator, Troy, Alexander,* with the convincing acting of Russell Crowe or Brad Pitt.

There are enough sizzling ideas for further barn burners like *Da Vinci Code,* etc., but it is wrong to presume that the reconstruction of the past is simple. Lucas & Co take an ancient chronicle, translate it into contemporary language, and that's it. History is reconstructed to the last detail, right?

Alas and alack, that is not so!

Ancient history is, first of all, a written subjective history based on the following sources used in a perfect circular manner: documents, manuscripts, printed books, paintings, monuments, and artifacts.

When the textbooks tell us that Genghis Khan in year X A.D., or Alexander the Great in year Y B.C., has each conquered half of the world, it means only that it is so told in some copies of the written sources, alas their originals have somehow disappeared long ago.

Seemingly simple questions practically never have clear, unambiguous answers. When were these sources written? Where and by whom were they found? For each of these questions, the answers are very complex, require in-depth research, and refute the assumptions.

It is further wrongly presumed that there are numerous carefully preserved ancient and mediaeval chronicles readily available, written by Genghis Khan's or Alexander the Great contemporaries and eyewitnesses to their fantastic conquests.

Naturally, such precious primary sources are kept in the National Libraries of Mongolia, Greece, France, Germany, Italy, etc., or in the Library of Congress, or in the private collection of Microsoft, right?

Zilch comma zilch sources come from contemporaries and eyewitnesses: Mongols were a nomad and illiterate bunch; sweet Alexander lived so long ago that most 100 percent reliable sources know for sure he was the son of Zeus, right?

Nobody has seen Alexander's birth certificate, not even a copy, and Zeus doesn't answer the phone to confirm his fatherhood. Sorry, only fairly recent sources of information are available, having been written hundreds or even thousands of years after the alleged events.

In most cases, "sources" have been written only in the XVI-XVIII centuries, or even later. As a rule, these "sources" suffered after their discovery of considerable multiple manipulations, falsifications, and distortions by editing to this or other order of this or another power in command of the day.

At the same time, innumerable originals of ancient documents under the pretext of heresy were *destroyed* in Europe. List of forbidden authors established by the Roman Curia contemporary and ancient heretic manuscripts burnt all over Europe.

The Council of Trent of 1545-1563 transformed the pro-imperial Orthodox Catholic Church into the Roman Catholic Church and started a bitter confrontation with Protestants that dared to translate Bible into vernacular English and German.

Brand new Roman Church changes in 1582 Julian calendar to the Gregorian calendar in Europe. Multi-volume collections of ancient Greek and Roman authors appear even before original masterpieces of the "ancients" are ever found.

Of course, some real events were the source for most written documents, even those that were later falsified and manipulated. However, the same real events could have been described in Chronicles by authors writing in different languages and having contradictory points of view.

There are many cases where such descriptions are plainly unrecognizable as the same event. The names of persons and geographical sites often changed meaning and location during the course of the centuries.

The exact same name could take on an entirely different meaning in different historical epochs. Geographical locations were clearly defined on maps with definite coordinates only with the advent of printing.

Printing made possible the circulation of identical copies of the same map for purposes in the fields of the military, navigation, education, governance, etc.

Before the invention of printed maps, each original map was a unique work of art, both beautiful, non-exact, and contradictory.

Mainstream from Oxford says: "Stop. Everybody knows that Julius Caesar lived in the first century B.C. Do you really doubt it?" Yes, we really do. For us, this statement is only a point of view that is dominant today. But it is only one of many possible points of view until the very fact of his life and deeds is proven.

In turn, we will also ask some simple questions: Where did you get your information? From a textbook? That's not good enough. When and who was the first to say that Julius Caesar lived in the first century B.C.? What book, document, and/or manuscript can you quote as a primary source? Who is the author of that source? When and by whom this primary source was written, and where was it discovered, if you please?

We do not accept a "the textbook says so" type of answer as proof. As soon as you dig for proof slightly deeper than the school textbook, the adamant grounds for the totally and utterly dominant point of view suddenly evaporate.

The whole world community of professional historians will not be able to come with up irrefutable documentary proof that Julius Caesar ever existed, be it on paper, papyri, parchment, or stone. Idem for all great names of Antiquity.

Cambridge Mainstream says: "Here is the ancient chronicle that was written in the twelfth century A.D., which says, 'Julius Caesar lived in the first century B.C.' "

But what proves that this chronicle was written in the twelfth century and not in the sixteenth century, which happens to be the age-oldest copy of the chronicle they quote? Is your written source scientifically dated?

You know, the bronze (plastic or cardboard) panel made in the twenty-first century with the lettering, "Temple of Jupiter, built I century B.C. by the personal command of the Great Magnificent Caesar the Emperor of Rome," hanging on the ancient-looking edifice, is not an irrefutable proof of when, why, or what it was built for, even if the building is located in Rome, Italy, European Union.

Indeed, the dating itself of the chronicle by the twelfth century has to be proven. That is where the buck stops. Actually, nobody is capable of proving the date of the writing of their "old" written sources irrefutably or producing independent dating of any of the ancient artifacts.

Better yet, most of the rare sources that survived to our day and can be reliably dated back to the XI-XIV centuries do not show the polished textbook picture of classical history. They show a picture utterly different from consensual. Therefore such witnesses and sources are not admissible to the orderly court of history. Period. Learned mainstream historians know better, they say that such sources are primitive and full of errors, wrong names and locations, chronologically impossible situations, etc.

Historians claim that these sources are unfortunate concoctions of half illiterate monks, completely illiterate hermits, and misguided travelers - therefore they cannot be accepted to the sacred temple of universal classical history.

Dating of primary sources

All existing methods of dating old and ancient sources and artifacts are both non-exact, rounded, subjective, and contradictory. This is, unfortunately, the case for archaeological, dendrochronological, palaeographical, and carbon dating. Judge for yourself.

ARCHAEOLOGICAL DATING. In an Egyptian dig of a pharaoh burial site attributed to the 16th-19th dynasty (1500 years B.C.; this is allegedly known for a fact!), an archaeologist finds a pot from allegedly Ancient Greece (let's call it Article A), attributed to the Mycenaean culture. It is inferred that they are of the same age (1500 years B.C.). Logical.

In another dig in Greece, definitely attributed to the Mycenaean culture, another archaeologist finds a "peculiar" button (let us call it Article B), next to a similar pot, and it is inferred that they are from the same age (1500 B.C.). That is, the age of Article A = the age of Article B. OK, so far.

In further digs, in Germany, archaeologists find other objects next to similar "peculiar" buttons, so it is also inferred that all these objects—Articles C, D, ... N—found in the German dig, have the same age (1500 years B.C.). Logical? Seems so.

But the next day, the archaeologists in Sweden find exactly the same "peculiar" buttons in a dig of the fairly recent Dolmen burial of King Bjorn (born 953 A.D.), presumably irrefutably dated by the X century A.D.

Therefore, the "peculiar" button "proves" that King Bjorn lived 2500 years ago, and burial dolmen irrefutably proves that he was buried 1500 years later? Not so logical anymore.

Archaeologists call such a case a "mystery" and—sweep it under the carpet. Forget about logic! Archaeological dating, therefore, is, by definition, completely and inevitably *subjective.*

RADIOCARBON METHOD. Very sorry about ^{14}C radiocarbon dating methods. The poor Nobel Prize laureate Willard Libby must be turning in his grave after arbitrary "calibration" of his method (pity that!).

By "calibration" on a statistically non-significant number of wood samples from Egypt with the arbitrarily suggested alleged age of 3100 B.C., the Arizona University radiocarbon team simply smuggled the consensual chronology into the ^{14}C method of dating, turning it into a sheer fallacy. This "calibration" curve allows arbitrary dating of samples by the radiocarbon laboratory.

Dr. Libby honestly earned his Nobel Prize by developing a valid dating method (albeit a very pollution sensitive one), and on top of it, this method became very imprecise after the unknown tonnages of radiocarbon ^{14}C isotope were dumped into the atmosphere in the course of the American-Soviet-French-British nuclear tests in the friendly nuclear race of the fifties.

The ^{14}C radiocarbon dating procedure runs as follows: an archaeologist sends an artifact to a radiocarbon dating laboratory with his idea of the age of the object to get a "scientific" rubber stamp. The laboratory gladly complies and makes the required radio dating, confirming the date suggested by the archaeologist. Everybody's happy: the lab makes good money by making an expensive test, and the archaeologist by reaping the laurels for his earth-shattering discovery.

The in-built low precision (because of high sensitivity) of this method allows cooking up scientifically looking results desired by the customer-archaeologist. The general public doesn't realize that it was duped again.

Just try to submit to any ^{14}C lab a sample of organic matter and ask them to date it. The lab will ask your idea of the age of the sample, then it fiddles with the lots of knobs ("fine-tuning") and gives you the result as you've "expected."

With the ^{14}C dating method being allegedly so mind-bogglingly precise, ^{14}C labs decline to make a "black box" test of any kind absolutely. Nah, they assert that because their method is *so* very sensitive, they must have maximum information about the sample.

This much-touted method often produces reliable dating of objects of organic origin with exactitude (mistakes that) of up to plus-minus 1500 years, therefore, it is too crude for dating of historical events in the 3000 years time frame!

DENDROCHRONOLOGICAL METHOD. This method is unusable for dating reliably and irrefutably the events in Europe older than 800 years. Samples from North America are reliably datable up to 5000 years but are irrelevant for dating ancient events in Europe, Africa, or Asia.

All methods of dating used today are not independent of the classical Scaliger-Petavius chronology. Moreover, all these "fine" methods were developed and calibrated on the basis of classical chronology. Very vicious circle!

The dendrochronology in Europe and Minor Asia was "ordered" to expand its scale over 12500 years, which is another fallacy as the number of ancient samples presented is simply statistically non-significant.

Why is this so? The "sources" are part of the classical chronology. Most Greek, Roman, and mediaeval chronicles, annals, and memoirs were massively produced in the XVI-XVIII centuries. In fact, for the last 400 years, the whole class of historians created, researched, perfected, and polished a world of phantom universal history and classical civilization artfully constructed by their predecessors in the course of the XVI-XVIII centuries at the command of powers of that time. Therefore the ancient history taught in school is not the truth in the final instance; it is only the currently dominant and indoctrinated version of history. Until the contrary is proved, it is only one of the possible versions with an inbuilt bug of popery chronology.

The consensual version of chronology is based on a "chronological hypothesis" formulated for the first time by the chronologists and historians Joseph Scaliger (1540-1609, leading Kabbalist of his time) and Dionysius Petavius (1583-1652, high-ranking Jesuit of his time). Their chronology is about as irrefutable as Scaliger's solution of the quadrature of the circle problem with $\pi = 3.16$, of which Kabbalist Joseph Scaliger was anecdotic but ferocious protagonist. Contemporary mathematicians giggled.

Genuflect and admire the *Almagest,* which lies as the solid foundation of the entire edifice of contemporary chronology! *Almagest* is supposed to have been written in the II century A.D. by Ptolemy, the founding grandfather of astronomy. The fact is that *Almagest,* according to Robert R. Newton and Dr. A. T. Fomenko *et al.,* was written in XVI-XVII century by astronomers Tycho Brahe and Johannes Kepler based on astronomical data of X-XVI centuries.

This presumably antediluvian tractate catalogs 1028 observable stars with a fairly high precision of 10'-15' (arc minutes) of longitude. Now, the rotation of the Earth makes the night sky make a turn of 1 arc degree every four minutes. One arc degree consists of 60 arc minutes, which means that the sky rotation speed equals 15' (arc minutes) per one minute of time.

Ptolemy's very precise measurements were simply too precise to have been performed with the existing time measurement instruments existing in the alleged II century A.D. Ptolemy of the II century A.D. had at his disposal a sundial, a clepsydra (water jug with a hole), or a sand hourglass.

None of these contraptions has the precision to a minute. Could he have used his grandfather's Swiss chronometer that had a minute hand? This seems improbable considering that minute hands were a novelty introduced to clocks only as recently as 1550 A.D.

Another solid pillar of universal history is the Bronze Age, which has supposedly taken place 3-5 thousand years ago. The many numerous armies of alleged Antiquity, i.e., Egypt, Persia, Greece, and Rome, were all armed with hundreds of thousands of bronze swords, knives, etc. Scores of thousands of tons of bronze had to be manufactured every year for each valiant army that, according to "sources" counted hundreds of thousands of brave warriors. Now, to make bronze, you need 90% copper and 10% tin, meaning that you need thousands of tons of copper and tin per year. Even more, if you count the tonnages needed for house utensils for the wives of the warriors. Right? Yes, but the technology for crude industrial tin extraction dates back as late as the XIV century A.D.

The learned chronologists like Kabbalist Scaliger

& Co. did not bother to consult a chemist or alchemist. They have been driven by altogether different considerations, neither caring much for tin nor indeed for science itself. As a result, "ancient" Greek heroes (like Brad Pitt in *Troy)* happily hack at each other with bronze swords that need tin metal for their manufacture but which have not been discovered as yet.

Do explore, google, and Wild the points (non-exhaustive) we made, and step by step you will find on your own sufficient proof to reach the inevitable conclusion that the classical Scaliger-Petavius chronology built on Kabbalistic numbers is false and, therefore, that the history of the ancient and mediaeval world built on this chronology and universally accepted today is also false.

After reading these books, you will certainly have a fresh and very suspicious outlook on everything said or printed about "ancient" and "enigmatic" Roman, Greek, Egyptian, Persian, and Chinese mediaeval as well as all other "lost and found" civilizations.

Henry Ford once said: "History is more or less bunk!" Mathematician Dr. Anatoly Fomenko proved it.

* * *

Back in 1973, in the U.S.S.R., a young and talented mathematician, Anatoly Fomenko, worked in the Soviet Lunar landing program developing high-precision mathematical models of the Earth-Moon system. He got his initial impulse to look closer into ancient history from the book *The Crime of Claudius Ptolemy* by American astrophysicist Robert R. Newton. For his brilliant research in applied mathematics, Fomenko was nominated as the full member of the Soviet Academy of Sciences, quite a sensation then, as he was only 30 years old and actually the youngest full member ever elected to the Academy.

Just a dozen years later, he was badly mauled by the Soviet mainstream historians for *anti-Soviet* and *anti-Russian* activity for his application of mathematics to classical world history. Today, the same indignant crowd of Russian (formerly Soviet and staunch communist) turncoat mainstream historians attacks him on his alleged Russian nationalism. *Dirt cheap.*

True, Dr. Fomenko is Russian of Ukrainian origin. Also true that his theory finds short-lived instant sympathy with the Russian nationalistic crowd, but this sympathy immediately evaporates and turns into hate as soon as the same Russian nationalists discover to their dismay that in Dr. Fomenko's books ancient Russians are not blue-eyed blonde Slavic-Nordic arians, but Turks, Tartars, Arabs, and some Slavs. Better yet, Dr. Fomenko dares to assert that the glorious 1100 years of noble Russia is a pack of lies invented by German historians imported by Peter the Great.

Actually, there wasn't a single scientifically valid refutation of his theory. The lobby of Russian mainstream historians has hired a couple of Russian scientists from astronomy and physics who cooked up "scientific" refutations allowing historians to slap a "pseudo-science" sticker on Dr. Fomenko's theories. What mainstream historians do not say is that Dr. Fomenko did not take long to refute the said "refutations" in a very academic fashion.

***

We have here a true paradigm shift going through its works:

1) complacency and/or marginalization,
2) ridicule,
3) criticism,
4) acceptance.

It looks like we have reached step 3.

* * * * *

Anecdotic evidence of the "ancient" history made up today: following the disintegration of the Evil Empire of the U.S.S.R., the mainstream of ex-Soviet turncoat historians has disintegrated into Russian, Ukrainian, and Kazakhstan's main-mid-min-streams, each one contradicting completely the "ancient" history of the others.

Franck Tamdhu,
Publisher and Project Manager
of the *History: Fiction or Science?* series.

Annexes

ANNEX 1

The history of mathematics in the Scaligerian version looks strange

The Scaligerian version of history forces us to attribute the mathematical works of “ancient” authors to deep antiquity. This leads to numerous and striking oddities and even contradictions in the history of mathematics. For example, paradoxical situations arise when rather complex mathematical problems are supposedly solved on the basis of primitive, almost “cave” designations and concepts. Such a gap between the level of designation and the complexity of the tasks to be solved sometimes reaches the point of absurdity. As, for example, in the successfully solved “ancient” Babylonian problem of calculating and predicting solar eclipses with the help of supposedly only two digits-wedges.

For those readers who still want to insist on the fidelity of the Scaligerian picture, we propose to solve the following three mathematical problems, relying solely on the “ancient” notations, which we will now give.

The first problem ("ancient" Babylonian)

According to Scaligerian history, the following mathematical problems were successfully solved two thousand years B.C. in the “ancient” Babylon ([56], p. 100) with the help of only *two* digits-wedges. Namely, the vertical wedge denoted “one”, and the horizontal wedge denoted “ten”. The remaining numbers from 1 to 59 were written by the combination of vertical and horizontal wedges in the appropriate amount. For example, the number 23 was written by a group of two horizontal and three vertical wedges. At the same time, the number 60 was *again* written using one vertical wedge ([56], p. 98). Thus, in this system there were only two digits, and the basis of the system was the number 60. In addition, there was no sign corresponding to the modern period separating the fractional part from the integer. This, of course, introduced ambiguity in the recording of numbers. For example, historians of mathematics tell us that the entry

V< VVV
<

“ ‘ could mean’ the number 83. We say ‘could mean,’ because this entry could be read in various ways. It could mean $1\frac{23}{60}$, or $60^2 + 23$, or even $60^k + 23 \cdot 60$” ’, where *m* < k” ([56], p. 98). Historians of mathematics correctly note further: “Such ambiguity of entries was explained by the fact that the Babylonians did not have zero” ([56], p. 98). “In the Seleucid era, a special dividing symbol appeared (the prototype of our zero), which indicated an omitted sexagesimal digit. However, this sign was never placed at the end of a number” ([56], p. 98).

We propose to solve the following “ancient” Babylonian problem using only (!) these designations-wedges. To solve (in rational numbers or approximately) a system of two equations:

$$x + y = 159.7$$
$$xy = 6105.42$$

When you solve this problem (we repeat, exclusively in terms of wedges described above), we propose you to solve any of the following "ancient" Babylonian problems cited by historians of mathematics ([56]).

"The Babylonians were the first to make systematic observations of the starry sky, created a calendar, calculated the periods of revolution of the moon and planets, could predict lunar and solar eclipses" ([56], p. 99).

The second problem ("ancient" Babylonian)

We propose (exclusively in terms of wedges) to calculate the date of the next solar eclipse, which will be visible in St. Petersburg with a phase of at least 10.

Our comment. In our opinion, the described level of development of the "ancient" Babylonian science is actually the level of the XV-XVI century A.D., when scientists already used convenient Arabic numerals, mastered the concept of zero, etc.

The third problem ("ancient" Greek)

According to Scaligerian history, the "ancient" Diophantus (allegedly the middle of the III century A.D.) successfully solved, for example, the following problem ([56], pp. 133-134). Find *all positive* and *rational* solutions of the following system of equations with respect to the unknowns x_Y and x_2:

$$x_1^3 + x_2 = y^3$$
$$x_1 + x_2 = y$$

Bear in mind that, according to the Scaligerian history, in the era of Diophantus there were special designations *for only one* unknown and its degrees up to and including the sixth. Therefore, it was necessary to select in advance the type of function, for example, linear or some other, with the help of which the rest of the unknowns were expressed through the "main unknown." We emphasize that the there was *no plus sign* at all ([56], pp. 132-134). Therefore, the positive and negative terms were grouped separately and separated by a minus sign. In addition, *there was no concept of zero.* And finally, *there were no designations for parameters.*

Our comment. In our opinion, the described level of development of "ancient" Greek science is actually the level of the XVI-XVII century A.D., when scientists have already used convenient Arabic numerals. That was the epoch immediately before Kepler. It was at that time that *zero, the plus* sign, etc., were invented. The reader who has solved the problem described above with the specified restrictions and in the indicated "ancient" notations will understand that there was is only one small step from Diophantus to modern algebraic notation.

The fourth problem ("ancient" Greek)

According to Scaligerian history, the "ancient" Archimedes successfully solved the following problem ([56], p. 124). Find the maximum of the following expression:

$$x \cdot (a-x)$$

Here a is a specific number, and x is a variable. In this case, you have the right to use only Greek letter designations for numbers. *There is no concept of zero yet.* There is no differential calculus yet. The latter was invented only in the XVII-XVIII century A.D. As for the *zero* sign, it actually appeared for the first time only at the end of the XVI century. And yet we are told that the "ancient" Archimedes allegedly lived in the III-II century B.C. It is not for nothing that historians of mathematics are forced to note the following about the Archimedes solution of this problem: *"We will not find such a complete and in-depth analysis until the XIX century"* ([56], p. 124).

In conclusion, we invite the reader to also try to solve the above cited "ancient" problems using only Roman notation for numbers, that is, I, II, III, IV, and so on. For example, to begin with, divide two numbers written in Roman characters by each other. If you get to do it, try to calculate the solar eclipse in the same notation. Let us say right away, you will fail. Problems will arise already at the stage of dividing large and rational numbers. For that, we would need the symbols, which arose only in the XVI-XVII century.

"Ancient" percent and mediaeval percent. The alleged "revival" of the percent a thousand years later

In the journal *Mathematics at School,* issue 5, 2003, pp. 50-51, was published an article by Oleg Barabanov (Kovrov), entitled "Percent calculation problems as a problem of terminology". The article opens with an interesting introduction, "From the history of the percent." Barabanov notes: "In popular literature, the emergence of this term [percent.—*Auth.*] is associated with the introduction in Europe, in the XV century, of the decimal number system. However, already in the *Digest of Justinian,* dating back to the V century, we find *quite modern use of percents.* 'The fiscus does not pay interest on the contracts it concludes, but it receives interest itself—e.g., from tenants of public latrines, if these tenants contribute money too late, as well as in case of delay in payment of taxes. When the fiscus is the successor of a private person, he usually pays in- terest. If debtors who paid interest in an amount of less than 6% per annum became debtors of the fiscus, they are obliged to pay 6% per annum at the time when the claim against them passed to the fiscus?

Apparently, the percent arose in Europe along with usury, as the forerunner of the decimal number system. The gap in time brings to mind modern theories about extra centuries in the generally accepted chronology[33] (pp. 50-51 of the said journal).

Although Oleg Barabanov, for some reason, did not make reference to our research, the shift of approximately a *thousand* years between the alleged appearance of the "ancient percent" in the V century and its alleged "revival" in the XV century practically coincides with the chronological shift of 1000-1050 years discovered by us in the Scaligerian history textbook.

The picture is absolutely clear. The idea of the percent was born in the XV century, with the advent of usury, around the same time that the decimal number system was invented. Then some mediaeval financial documents were artificially thrown into the distant past, which resulted (on paper only) in the appearance in the V century of the "specter" of the percent.

ANNEX 2

Arabic inscriptions on the old Russian weapons of the XVI-XVII century

In this annex, fragments of the work ofE. A. Eliseev, graduate of the faculty of mechanics and mathematics of the Moscow State University, have been used.

* * *

In the collection of the Armoury Chamber of the Moscow Kremlin, weapons of the XVI-XVII century, covered with Arabic inscriptions and characteristic oriental patterns, attract attention. The large album *The State Armoury* contains some of these items and a brief explanation of their origin. The authors of the album offer the following “explanation” of the Arabic inscriptions on Russian weapons. Allegedly, Russian masters copied oriental weapons, which were considered the best in the world, and, imitating them, also reproduced the inscriptions in an unfamiliar language, without going into their meaning ([e15], pp. 150-151, 162-163; the references are listed at the end of this annex).

To understand how much the weapons with Arabic inscriptions are typical for the collection of the Moscow Armoury, let us turn to its inventory ([el]) made in 1862 by the assistant director of the Armoury Chamber, Lukian Yakovlev. This unique document exists only in calligraphic manuscript and is kept in the archives of the Moscow Armoury. As stated in the inventory, the eastern inscriptions have been translated by the Mullah Kheyreddin Agyev, his brother Mullah Zeyeddin, and their father, the Akhund of the Moscow Mukhamedan Society, Imam Mohammed Rafiq Agyev ([e1]). This inventory is the most complete among other inventories stored in the Moscow Kremlin Museum (the Assumption Belfry), in the Archives of the Armoury, which we managed to get acquainted with in 1998. In addition to the above inventory of Lukian Yakovlev, we have seen there several other handwritten inventories of edged weapons of the Armoury Chamber ([e3], [e4], [e5]). However, unlike the inventory of Lukian Yakovlev, they do not contain drawings and translations of Arabic inscriptions on weapons. For some reason, these drawings and translations are not included in the printed version of Lukian Yakovlev’s inventory published by Filimonov in 1884 ([e2]). Thus, the handwritten inventory made by Lukian Yakovlev is, apparently, the only complete source on Arabic inscriptions on the objects of the Moscow Armoury.

Below is the complete list of edged weapons and defense armor of the XVI-XVII century in the Mos- cow Armoury Chamber, according to the inventory of Lukian Yakovlev ([e1]), with the translation of Arabic and other foreign inscriptions.

The Yakovlev inventory ([e1]) lists 46 sabers belonging to Mikhail Fyodorovich, Alexei Mikhailovich, Ivan Alekseevich Romanov, as well as the Russian princes of the XVI-XVII century. The saber descriptions in the inventory indicate their type: “Russian,” “Eastern,” “Turkish,” etc., referring either to their place of manufacture, or the model after which they were made. However, it is not always clear what exactly—the place of manufacture or the model—is meant. In the table below, it is calculated what percentage of the 46 sabers are provided with an indication of particular places of manufacture or model. In the second column of the table is the number of particular sabers in the Moscow Armoury. The third column is the percentage of particular sabers in the collection. In the fourth column is the percentage of particular groups of sabers in the Armoury.

Turkish type	14 pcs	30.4%	50%
Persian	5 pcs	10.9%	
Egyptian	1 pc	2.2%	
Bukhara	1 pc	2.2%	
Arab	1 pc	2.2%	
“Oriental”	1 pc	2.2%	
Lithuanian	1 pc	2.2%	10.9%
Polish	1 Pc	2.2%	
German	3 pcs	6.5%	
Greek	1 pc	2.2%	2.2%
Tabrizi	1 pc	2.2%	2.2%
Russian	3 pcs	6.5%	34.8%
Type or origin n/s	13 pcs	28.3%	
TOTAL:	46	100%	100%

Similar tables were compiled for other types of edged weapons and defense armor stored in the Moscow Armoury. Here are these tables.

Sabers and saber stripes of the XVI-XVII century:

Turkish type	16	19.3%	33	39.7%
Persian	14	16.9%		
Bukhara	3	3.6%		
Tabrizi	4	4.8%	20	24%
Cherkess	12	14.4%		
Hungarian	2	2.4%		
Caucasian	2	2.4%		
Lithuanian	3	3.6%	27	32.5%
Polish	18	21.7%		
German	6	7.2%		
Moscow Polish-Lithuanian type (included in Polish and Lithuanian)	8	9.6%	12	14.4%
Moscow Turkish type (included in Turkish)	1	1.2%		
Made in the Moscow Armoury Chamber	1	1.2%		
Type or origin n/s	2	2.4%		
TOTAL: 83 pieces	92	110%		

Broadswords and broadsword stripes until the XVIII century:

Oriental	2	5.9%	26.5%	
Russian-Oriental	1	2.9%		
Western-Oriental	6	17.6%		35.3%
Russian-Western	1	2.9%		
Western	5	14.7%		
Russian	8	23.5%		
Unknown origin	4	11.8%		
Arabic inscriptions (one of them is on the Polish broadsword No. 1)	3	8.8%		
Latin inscriptions	3	8.8%		
Cyrillic inscriptions	1	2.9%		
TOTAL:	34	100%		

Glaives of the XVI-XVII century:

German	21	70%
Russian	9	30%
TOTAL:	30	100%

Justice glaives of the XVI-XVII century:

German	12	80%
Russian (XVIII century)	1	6.7%
Italian	1	6.7%
Unknown origin	1	6.7%
TOTAL:	15	100%

Helmets:

Arabic inscriptions	7	28%
Cyrillic inscriptions	2	8%

Russian without inscriptions	15	60%
Oriental without inscriptions	1	4%
TOTAL:	25	100%

"Jericho hats." This was the name of the ceremo- nial military helmets of the Muscovite czars. In total, twelve "Jericho hats" are stored in the Moscow Armoury ([e1]). Six of them have Arabic inscriptions, one is decorated with images of saints, and one with images of antique heroes ([e1]). Since such helmets were few, a separate table has not been compiled for them.

Mirrors, or mirror armour:

With Cyrillic inscriptions	2	3,1%
Russian without inscriptions	22	33,9%
Russian with Arabic inscriptions	1	1,5%
Oriental with Arabic inscriptions	3	4,6%
Oriental without inscriptions	1	1,5%
Unknown origin	36	55,4%
TOTAL:	65	100%

Vambraces:

Russian without inscriptions	14	18.7%
Russian with Arabic inscriptions	3	4%
Polish with Arabic inscriptions	1	1.3%
Oriental with Arabic inscriptions	3	4%
Oriental without inscriptions	9	12%
Ukrainian	1	1.3%
Unknown origin	44	58.7%
TOTAL:	75	100%

From the above tables it can be seen that the most significant part of the edged weapons of the Moscow Armoury Chamber are sabers. This is no coincidence. It is believed that in the XVI-XVII century the saber was typical, the most popular weapon of the Russian warrior. For example, in the selected *Essays on Rus- sian Culture of the XVI-XVII Centuries* ([e6], [e7])> it is argued that the saber traditionally was the close-in fighting weapon of choice in the Russian army. *All types of troops* were armed with it ([e6], [e7]).

"The saber became a close-in fighting weapon in the XVI century; both Russian and foreign testimo-

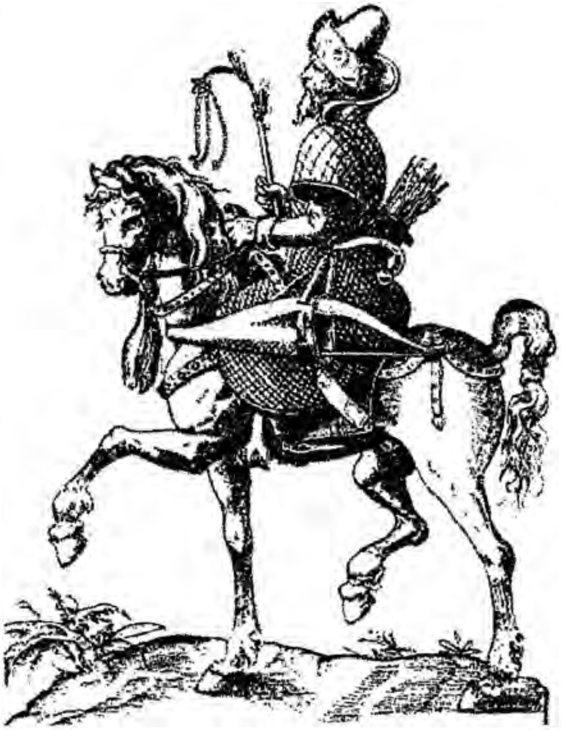


Fig. p2.1. Russian mounted warrior. Taken from [e6], p. 314.

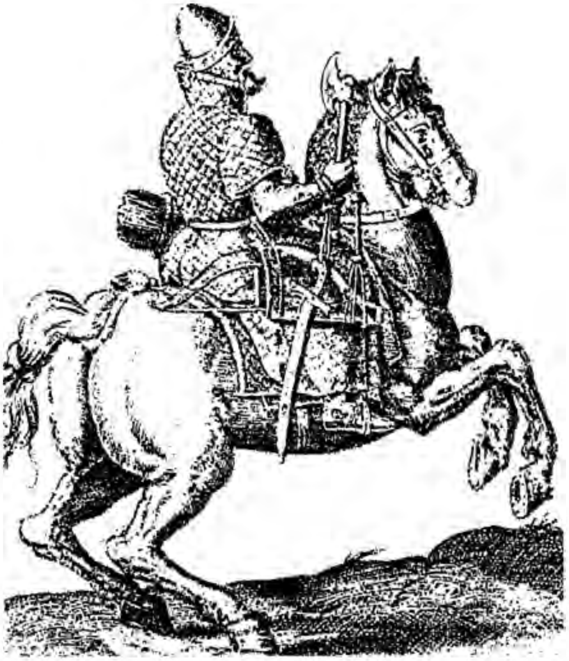


Fig. p2.2. Russian mounted warrior. Taken from [e6], p. 314.

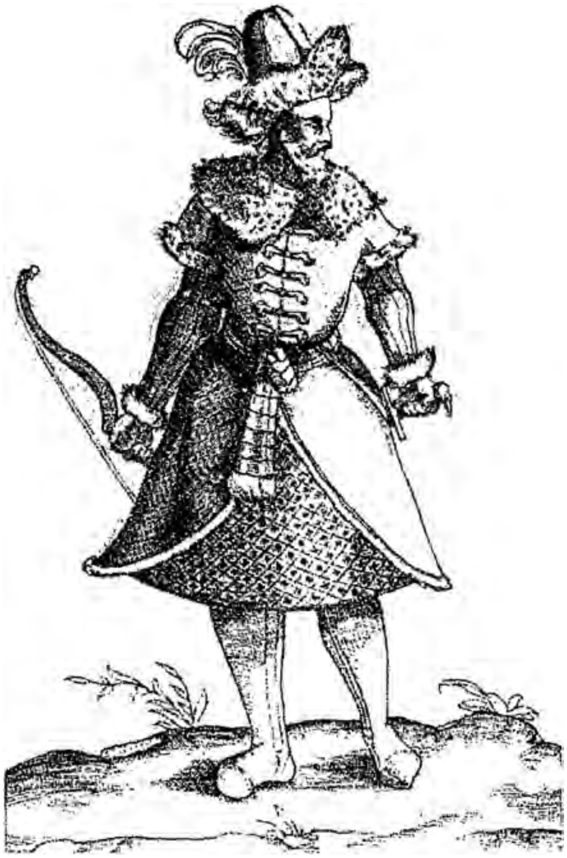


Fig. p2.3. Russian infantryman. Taken from [e6], cover.

nies speak of its complete domination and wide distribution. All 288 children of boyars and nobles of Kolomna, 100 people of Ryazhsk, including 'novices' who had just been enrolled in the service, 'handled a saber' without exception, only a few servants were armed with spears. The drawings in the Nikon manuscript also depict horsemen always with sabers" ([e6], p. 294). In fig. p2.1 and p2.2, we present two drawings of Russian mounted warriors from [e6], taken by Pyotr Epifanov from the mediaeval description of Muscovy by Sigismund von Herberstein.

Pyotr Epifanov further writes: "The *desyatni* (lit. 'tens.'—Ed.)—lists of nobles and their servants made up at periodic musters—give a good idea of the armament of the Russian cavalry of the XVI century. Following entries are typical: To come to service on a horse, in an armour, in a helmet, in mirrors, in vambraces, in greaves, with a saber, being followed by three people on horseback, each in an armour, in an iron hat, with a bow and arrows, with a saber, one with a spare horse, two with a spear, and also one man on a gelding with *a yuk* (provisions)'; 'to come to service on a horse, in a thick cuirass, in an iron hat, with a bow and arrows, with a saber, and a man on a gelding with provisions.' In the first case, the weapons and armor of a noble are listed, in the second—a less wealthy 'citizen' " ([e6], p. 294).

The saber was in service with foot troops, as well as "fiery fight infantry" ([e6], p. 296). In fig. p2.3 and p2.4 are drawings from [e6] (cover and page 315) depicting a Russian infantryman and a Russian "fiery fight" warrior of the XVI century.

In the XVII century, such an order was maintained until the introduction by the Romanovs of soldier and reitar units, built and armed in the Western manner ([e7]).

"The main striking weapon of the cavalry was the saber. According to the testimony of a foreign observer, most of the Russian horsemen, dressed in iron chain mail, were armed with 'crooked short sabers,' broadswords were rarer" ([e7], p. 281).

Despite the popularity of the saber as a weapon in the Moscow troops of the XVI-XVII century, in the inventory of the Armoury of 1862, the sabers of the "Moscow type" are far from being as common as one might expect. Even if we include all the sabers for which there is no indication of the type or place of manufacture in [e1]. So, among the sabers belong- ing to the Russian princes and czars of the XVI-XVII century, up to Ivan Alekseevich Romanov, the share of sabers of the "Moscow type," according to [e1], is only 34.8%. This is almost two times less than the number of "foreign" sabers, the share of which, according to [el], is 65.3%. The same pattern can be traced in the collection of sabers and saber stripes of unknown origin: 96.2% of "foreign" types versus 3.6% of those not "foreign" ([e1]). It should be noted that a significant part of the sabers stored in the Armoury Chamber are of so-called "oriental" type ([e1]). So, among the sabers that belonged to Mikhail Fedorovich, Alexei Mikhailovich, Ivan Alekseevich Romanov, as well as the Russian princes of the XVI-XVII century, the share of sabers of the supposedly "oriental" type is 50% of the total. And among the saber stripes it is 39.7%, not

counting 24% of Cherkess and Tabrizi sabers. From the point of view of the version of Russian history accepted today, it turns out that the collection of *traditional Russian weapons* of the Moscow Kremlin consists mainly of sabers of *foreign types.* Moreover, from sabers made according to the models adopted in the states *hostile* to Muscovite Russia. After all, as it is believed in traditional history, the Muslim East, and in particular, the Ottoman Empire, was a constant military-political and religious opponent of Russia. And with its western neighbors—Poland, Lithuania, and the Livonian Order—relations with Muscovite Russia, as we are assured, were far from friendly.
It is hard to believe that in such a situation in Russia there was no developed production of weapons of its own national design.

Therefore, the collection of sabers of the Armoury within the framework of traditional history looks unnatural. It requires special explanation. On the basis of traditional history, it is logical to assume that the crusader will write a motto in Latin on the shield, a Muslim will write a surah from the Quran, and a Russian warrior will use at least his native language. Instead, we observe the dominance of the socalled "oriental" weapons in Russia, with inscriptions of *religious content* written *almost exclusively in Arabic.* As a rule, these are surahs from the Quran and appeals to God. And we are not talking about captured weapons. Sabers with Arabic inscriptions in Russia were bought, presented *in the form of tribute, and made in the Armory by Russian craftsmen* ([e1], No. 3, p. 305). In the work of Pyotr Epifanov it is noted that Russian sabers with a slightly curved blade were "similar" to Turkish ones. "Despite the well-known differences in design—some had cross-pieces in the form of a fan blade, others decorated with balls, some had an 'elman' (extension in the lower part of the blade), and others did not—in general, the sabers were of the same type" ([e7], p. 294; [e12], p. 67). Apparently, in the XVII century, the Russian and Turkish (Oriental) types *simply did. not differ.* On the other hand, they were opposed to the sabers of Western types—Polish, Lithuanian, German. *A similar situation arises with mirror armor, and with the famous "Jericho hats"—ceremonial helmets of Russian czars. Half of the "Jericho hats," which are an important part of the solemn military attire of Russian czars, have religious Arabic inscriptions.* It is striking that *languages other than Arabic are not used.* There is even an example of a paradoxical, from the point of view of traditional history, neighborhood of seemingly completely alien religious symbols on the "Jericho hats" of the Russian czars. For instance, on the "Jericho Hat" of Mikhail Fedorovich Romanov, made by the master of the Armoury Chamber Nikita Davydov in 1621, an Arabic inscription is placed in the hallmarks: "Bring joy to the faithful with the promise of God's help and quick victory." This inscription is adjacent to the eight-pointed Orthodox crosses on the helmet itself and with the image of the Archangel Mi- chael on the arrow of the helmet ([e1], No. 4411, p. 20).

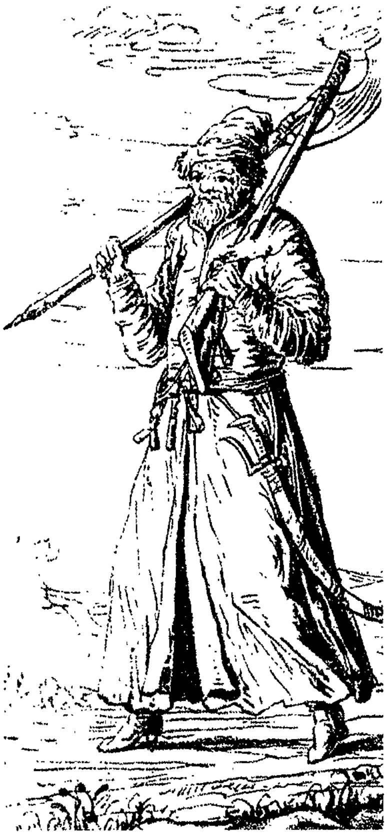


Fig. p2.4. Russian "fiery fight" warrior of the XVI century. Taken from [e6], p. 315.

Another example. On the mirrors of the royal armor of the first Romanovs, stored in the Moscow Armoury, *only the titles* of Mikhail Fedorovich ([el], No. 4570) and Alexei Mikhailovich ([e1], No. 4572) *are written in Cyrillic and in Russian. The religious inscriptions on the mirrors are in Arabic* ([e1], Nos. 4584, 4589, 4616, 4617).

The following general picture can be traced, a striking one from the point of view of the version of Russian history instilled in us. Inscriptions are usually present on the traditional Russian princely weapons—the saber, the mirror damask armor, and the Jericho hat—which was part of the "great attire" of the Russian czars. At the same time, *Cyrillic inscriptions are a clear minority* and, as a rule, indicate belonging to the owner. Such, for example, are the inscription on Mstislavsky's saber No. 5374 (5921), the inscription on the slingshot of Grand Duke Boris Alekseevich, on the mace of Mikhail Fedorovich ("By the grace of God we are the great ruler the Czar, the Grand Duke of All Russia, the Autocrat"), etc.

At the same time, *there are many Arabic inscriptions on Russian weapons.* Moreover, only Arabic inscriptions, as a rule, contain religious formulas on Russian weapons. Perhaps, the only exception is the bilingual "Turkish" saber of the XVI century from the collection of the Moscow Armoury, on which religious inscriptions are made in both Arabic and Russian. On the heel of this saber is written in Arabic: "In the name of the good and merciful God!","Oh, Victor! Oh, Defender!" On the butt of the same saber there is an inscription in Cyrillic, also of religious content: "Judge, oh Lord, those offending me. Fight those fighting me. Take up arms and shield and rise in help" ([el], saber No. 5525).

Such a widespread use of the Arabic language on the old Russian weapons, and mainly for religious formulas, suggests that the Arabic language until the XVII century could be one of the sacred languages of the Russian Orthodox Church. There is other evidence of the use of the Arabic language in the Russian Orthodox Church of the pre-Romanovian era. For example, the precious mitre, which was the headdress of an Orthodox bishop, still kept in the museum of the Trinity St. Sergius Lavra. Its photograph is given in the album compiled by L. M. Spirina *The Treasures of the State Museum of Art and History in Sergiyev Posad* (Nizhny Novgorod: Nizhpoligraph, not dated). In the front part of the mitre, right above the Orthodox cross, is placed a precious stone with an Arabic inscription (q.v. in CHRON4, Chapter 13:2).

The abundance of Arabic religious inscriptions on the objects that make up the Great Dress of the Russian czars, that is, their ceremonial military armor, and the almost complete absence of any inscriptions on other types of weapons (with the exception of perhaps the manufacturer's stamps on swords) also serves as indirect evidence in favor of the use of the Arabic language in Russia as the old language of traditional rites and the old church language. Muscovite czars of that time, as you know, were in the eyes of the people the vicegerents of God on Earth. Therefore, they had to adhere with special care to the old Russian traditions. In particular, to use religious formulas written "in the old way," in Arabic, on ceremonial armor. Paying homage to the order by which fathers and grandfathers lived, which have been sanctified for centuries. This subconscious conservatism of any society, apparently, is manifested in the issue under consideration. It is clear that such conservatism should be especially strongly expressed in the design of weapons. There is no doubt that the Russian mediaeval warrior, like any other, jealously watched that his weapons had only the correct symbols and inscriptions tested by his fathers and grandfathers. Because he believed that such inscriptions would help in battle, bring good luck. And new inscriptions, not tested by fathers and grandfathers, may turn out to be "wrong" and bring death. Therefore, the inscriptions on the weapons had to be especially conservative. And the statements of modern commentators that Russian soldiers applied inscriptions and symbols of their enemies to their weapons "for beauty" look completely absurd.

The tradition of decorating the weapons with Arabic inscriptions was so strong in Russia that it continued to be followed in the XVIII century, when Turkey was declared the eternal enemy of the Christian world. E.g., Catherine II awarded Grand Duke Alexander Pavlovich with a saber with an Egyptian damask blade, containing, in particular, the following inscription in Arabic on the front side: "There is no other God but one God," "Most High God," "God protects the one who prays" ([el], No. 5371).

THE COMPLETE LIST OF EDGED WEAPONS STORED IN THE MOSCOW KREMLIN ARMOURY, WITH DESCRIPTIONS OF ITEMS AND TRANSLATION OF ARABIC INSCRIPTIONS, ACCORDING TO THE 1862 HANDWRITTEN INVENTORY BY LUKIAN YAKOVLEV ([el]) AND ITS PRINTED VERSION ([e2])

The structure of the list: Item's catalogue number (in brackets, alternative number in pencil). || Item's number in corresponding section. || Description, eventually with a comment.

Section “SABERS” ([el], p. 202).

5355 (5902) || 1 || The saber of Mikhail Fedorovich. Made in 1618, by the master Nil Prosvit of the Armoury Chamber workshop. Along the saber butt is a Russian inscription *in Latin letters:* “Sij tesak sdelan poweleniem gossudara tsaira i welikovo kneesa michaila feodorovicha vsea rrusy w petoie leito ...” (“This saber was made by the order on His Majesty the Czar and Grand Prince Mikhail Fedorovich of All Russia, in the fifth year ...”); further, *in Cyrillic letters:* “... of his reign, under direction of Mikhail Mikhailovich Saltykov, by the master Nil Prosvit.”

5356 (5903) || 2 || Ceremonial saber of the XVII century. The stripe is Turkish. On the heel there are remnants of a stamp and traces of Arabic inscription: “Firmly approved, year 1041-1624.”

5357 (5904) || 3 || Ceremonial saber of the XVII century. The stripe of red damask is Arabian. On the heel there is an Arabic inscription: “Be strong in battle,” and along the butt there is an Arabic inscription: “One strongman Ali, one sword Zulfakar! O Ali.”

5358 (5905) || 4 || Ceremonial saber of the XVII century. Moscow work in Lithuanian manner, no inscription.

5359 (59°6) || 5 || Ceremonial saber of the XVII century, Moscow work in Polish manner, no inscription.

5360 (5907) || 6 || The saber of Alexei Mikhailovich, presented by the boyar Prince Yakov Kudenetovich Cherkassky on September 29, 1646. The stripe is damask and oriental. On the stripe there is a stamp—a lion in a circle on a golden field. Above the lion there is an Arabic inscription: “The owner will be glorious.” On the reverse is a crescent moon induced by gold.

5361 (5908) || 7 || The saber of Alexei Mikhailovich, presented by the Greek Dmitry Astafyevich in 1635. Persian damask stripe without inscription.

5362 (5909) || 8 || The saber of Alexei Mikhailovich, presented by Ivan Bulgakov of the merchant guild. Dec. 10,1656. Turkish stripe with Arabic inscription: “Spend time in beatitude.”

5363 (59ΐθ) || 9 || The saber of Alexei Mikhailovich, of 1660. Turkish, no inscription.

5364 (5911) || 10 11 The saber of Alexei Mikhailovich, 1668, Muscovite work, no inscription.

5365 (5912) || 11 || Ceremonial saber of the XVII century. Persian damask. Near the heel are traces of Arabic inscription: “The state ruler who uses it will prosper” (translated in 1769 by the court adviser Senyukov).

5366(5913) || 12 || The Greek damask saber of Ivan Alekseevich, with a notch of the image of the Virgin, captioned in Greek: “Unfadable color.” Along the saber butt: “Most pure Mother of God, help your servant! In the year A.D.” (the year not specified).

5367 (5914) 11 13 || The Persian damask saber of Ivan Alekseevich. On the heel are traces of a star and the inscription: “Made by Al-Haji Ayan.” Along the saber butt, in Arabic: “I have given you clear victory, and may the Lord forgive you all your sins, and God fill you with his grace and guide you in the righteous path ”

5368 (5915) || 141| The Egyptian damask saber of Czar Pyotr Alekseevich. Turkish type. No inscription.

5369 (5916) || 15 || The saber of Empress Catherine II. A gift sent in 1775 by the Turkish Sultan Abdul Hamid.

537° (5917) || 16 || The saber of Catherine II. From Selim III, in 1793.

5371 (5918) || 17 1| From Catherine II to Grand Duke Alexander Pavlovich. Egyptian damask stripe with Arabic inscriptions on the obverse: “The Age of Sultan Mohammed, year 597-1540” “Made by Haji Sanfar.” “There is no other God but one God.” “Almighty God.” “God protects the one who prays.” The inscription in the vale says in Greek: “Judge, oh Lord, those offending me. Fight those fighting me. Take up arms and shield and let Heracles rise to help me.” On the saber butt: three times the word “Prosperity” in Arabic. On the handle are depicted bound Turk and Pole.

5372 (5919) || 18 || The saber of Pavel I and Ivan Alekseevich. Inscription in Greek.

5373 (5920) || 19 || The saber of Alexander Pavlovich. Albanian work.

PRINCELY SABERS

5374 (5921) || 20 || The saber of Fyodor Mikhailovich Mstislavsky, 1529-50. Damask stripe, Turkish model. A round stamp with the inscription in Arabic: “Made by Almighty God’s servant Qasim of Cairo. Strong will be the defense in battle.” On the butt, the inscription in Russian says: “The saber of Prince Fyodor Mikhailovich Mstislavsky.”

5375 (5922) || 21 || The saber of Prince Alexander Ivanovich Lobanov-Rostovsky, of the XVI century. Tabrizi type. On the saber butt is the Russian inscription in Latin script: “The saber of Prince Alexander Ivanovich Lobanov-Rostovsky.”

5376 (5923) || 22 || The saber of Dmitry Mikhailovich Pozharsky, of 1612. Persian stripe. On the heel is the brand in Arabic: “Sultan Ali’s. Made by Muri, son of Aricer.”

5377 (5924) || 23 || The saber of Kozma Zakharovich Minin-Sukhoruky, 1612. Egyptian stripe. On the heel is the brand in Arabic: “Made by Ahmed, master in Cairo.”

5378 (5925) - 5381 (5928) || 24-27 || Russian sabers of the XVI century without inscriptions.

5382 (5929) || 28 || Turkish sabers of the XVII century. On the heel is the hallmark in Arabic: “Oh, winner!”

5383(5930) || 29 || Sabers of Muscovite work of the XVII century.

5384 (5931) || 30 || A Russian saber of the XVII century. Turkish work. Damask stripe. On the heel, the inscription in Arabic corresponding to the initial letters of the names of God: “Ever-tolerant, Righteous, Wise, Majestic, Almighty.” Along the saber butt: One strongman Ali who renounced the world, one sword Zulfakar.”

5385 (5932) || 3111A saber of the XVII century. Turkish stripe. On the right side, in Arabic: “Oh, holy archangels Gabriel, Azrael, Mikhail, Raphael! Oh, Abaker, Lobster, Osman, Ali! Ali Hassan! Wai Hussein! Vai Hamza! Wai Abbas!” Above the stamp is a drawing of the Zulfakar saber with the inscrip- tion carved on it: “God! Mohammed! Ali! Delight the faithful with the promise of God’s help and im- minent victory! Oh, Mohammed! Oh, Ali! I have given you a clear victory, may God forgive you all your sins made by your haste and your negligence! God! One strongman Ali, only one sword Zulfakar! Oh, God! Exalt the owner of this sword, fill his life with bliss!” (Arabic). On the other side of the stripe in the target: “God, only one God, eternal, vivid, tireless, and all things in heaven and on earth are His essence. He alone is the protector of the human race and is in charge of everything that is done by men. They only know what He has deigned to reveal to them” (Arabic). On the saber butt: “There is no God but one God, and Mohammed is his prophet.” “Light. Church. Altar. Cathedra.” “Abubekr, Omar, Osman, Haidar.”

5386 (5933) 11 32 || A saber of the XVII century. Turkish stripe. On the heel, in the stigma: Oh, God! Oh, Czar! Oh, Victor!” Another stigma: “Made by Nadir Muhammad.” On the saber butt: “Only one strongman Ali, only one sword Zulfakar!” (All in Arabic.)

5387 (5934) || 33 || A saber of the XVII century. Turkish work. Inscriptions in Arabic: “Greatness in his hands,” “Source and giver of the good,” “God grants victory,” etc,

5388 (5935) II 34 || A saber of the XVII century. Persian stripe of Cherkess type. Inscriptions in Arabic: “Oh, Victor .. ”.“Made by Askhan.”

5389 (5936) || 35 || A saber of the XVII century. Unreadable Arabic inscription (n/s).

5390 (5937) || 36 || A saber of the XVII century. No inscription. A brand.

5391 (5938) || 37 || A saber of the XVII century. No inscription.

5392 (5939) || 38 || A saber of the XVII century. German stripe.

5393 (594o) 11 39 11 A saber of the XVII century. German stripe.

5394 (594i) || 40 11 No data.

5395 (5942) || 41 || A saber of Turkish type. Inscription erased, its language n/s.

5396 (5943) || 42 || A saber of Turkish type. No inscription.

5397 (5944) II 43 || A saber of Bukhara type. Inscription in Arabic: “Made by Ali-Kula.”

5398 (5945) || 44 || A saber of Damascus type. Inscription in Arabic: “Oh, Victor!”

5399 (5946) || 45 || A Turkish saber. Inscription in Arabic: “I trust in God,” “In the name of God, the Righteous, Merciful,” etc.

5400 (5947) || 46 || No inscription.

5401 (5948) || 47 || A Turkish saber. No inscription.

5402 (5949) || 48 || A Turkish saber. No inscription. 5403 (5950) || 49 || No inscription.

5404 (5951) || 50 || German stripe. No inscription.

5405 (5952) || 51 || Unreadable inscription. No translation. Some letters resemble uppercase Latin, some Arabic, some look like images of stars and a crescent moon.

5406 (5953) || 52 || Inscription in Greek: "Most pure Mother of God, help your servant! In the year A.D." (year n/s). An image of St. George the Victorious.

5407 (5954) || 53 || A saber of the XVIII century (Greek).

5408 (5955) || 54 || A saber of the XVIII century (Greek).

5409 (5956) || 55 || A saber of the XVIII century. Inscription in Arabic (not cited or translated).

5410 (5957) || 56 || A saber of the XVIII century. Morean work.

5411 (5958) || 57 || A saber of the XVIII century.

5412 (5959) || 58 || A saber of the XVIII century. Persian stripe.

5413 (5960) || 59 || A saber of the XIX century. On the saber butt: "A notch resembling an Arabic inscription; the same for the stigma" (note by L. Yakovlev).

5421 (5968) – 5432 (5979) || 67–78 || Polish sabers without inscriptions and signs. XVII–XVIII century.

5433 (5980) || 79 || Hungarian sabers without inscriptions and signs. XVII century.

5434 (5981) || 80 || Hungarian sabers without inscriptions and signs. XVII century.

5435 (5982) || 81 || Albanian saber. XVIII century.

5436 (5983) – 5439 (5986) || 82-85 || Turkish sabers. XVI century.

5440 (5987), 5441 (5988) || 86, 87 || Turkish sabers. XVII century.

5442 (5989) – 5457 (6004) || 88–103 || Turkish sabers. XVIII century.

5458 (6005) || 104 || Turkish saber, bought in Constantinople on Sept. 15, 1806, with a *tamga* as a symbol of God.

5459 (6006) || 105 || Turkish saber. XIX century.

5460 (6007) || 106 || Persian saber, bought in 1663 in Tehran.

5461 (6008) – 5473 (6020) || 107–119 || Persian sabers. XVIII century.

5474 (6021) || 120 || Saber of an Indian rajah of the XVIII century.

5475 (6022) || 121 || Indian Zafar-Takiya saber, with the remains of the inscription (not readable).

5476 (6023) || 122 || Ceylon saber.

5477 (6024) – 5480 (6027) || 123-126 || Chinese sabers of the XVIII century.

5481 (6028) || 127 || Japanese saber of the XVIII century.

SABER STRIPES OF THE XVII CENTURY ([e1], p. 305).

5482 (6030) || 1 || With a double-headed eagle.

5483 || 2 || Turkish type.

5484 || 3 || Made in Moscow, A Turkish type.

5485 || 4 || Work of a master of the Armoury.

5486 || 5 || Work by Treshka Akatov, Tabrizi type.

5487 || 6 || Work by Treshka Akatov, Tabrizi type.

5488 || 7 || Cherkess type.

5489 || 8 || Cherkess type.

5490–5492 || 9–11 || Muscovite-Lithuanian type.

5493–5505 || 12–24 + 13a || Muscovite-Polish type.

5506–5512 || 25–31 || Cherkess type.

5513 || 32 || No comment.

5514–5517 || 33–36 || XVIII century.

5518, 5519 || 37, 38 || Caucasian.

5520–5522 || 39–41 || Cherkess.

5523, 5524 || 42, 43 || Tabrizi.

5525 (6073) || 44 || Turkish, XVI century. On the heel, in Arabic: "In the name of the righteous and merciful God!" "Oh, Victor! Oh, Defender!" Along the butt in Cyrillic: "Judge, oh Lord, those offending me. Fight those fighting me. Take up arms and shield and rise in help." (The Cyrillic inscription looks rougher than the Arabic.) Same formula as in 5371 (5918).

5526–5533 || 45–52 + 51a || Turkish stripes.

5534, 5535 || 53, 54 || Persian, XVI century.

5536–5567 || 55–86 || Persian, XVI century.

5568 || 87 || Bukhara, XVII century

5571 || 90 || German, XVI century,

5572 || 91 || German, of Polish type.

5573–5577 || 92–96 || German.

EPEES UNTIL THE XVIII CENTURY ([e1], p. 153).

5202 (5750) || 2 || XVII century. The stigma is a cross, under it is the moon, and a top is scrawled.

5204 (5752) || 4 || XVII century, Spanish. Inscriptions: "TOMAS", "AIAL."

5219 (5767) || 19 || From the time of Peter the Great. Inscriptions unreadable.

5317 (5863) || 38–41 || Skewer strip of 1817 with dedication in Arabic script to Alexander I.

SWORDS ([e1], p. 94).

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1 || German, 1532.
2 || 1552. Inscription: " *mefecitwirra.*" Next are two hallmarks with the heads of Roman soldiers, the scales on the cup are marked with Slavic numbers.
3 || German. XVI century. Inscription: "SOLI DEO GLORIA." The stamp of the state chamber in the form of a double-headed eagle.
4 || German. XVI century. The stamp of the state chamber in the form of a double-headed eagle.
5 || German. XVI century. The stamp of the state chamber in the form of a double-headed eagle.
6 || German. XVI century. The stamp of the state chamber in the form of a double-headed eagle.
7 || German. XVI century. The stamp of the state chamber is in the form of a double-headed eagle.
8–11 || German. XVI century. Double-handled, with double-headed eagles under the crown.
12 || German. XVI century, fiery. Inscription: "FIDE SED GUI VIDE," "SOLI DEO GLORIA," "AUT VICERE AUT MORE," "SITDEO ... TLEO."
13–15 || German. XVI century.
16 || German. XVI century. Inscription: "FIDE SED GUI VIDE", "SOLI DEO GLORIA", "... FERDINANDUS R..."
17–19 || German. XVI century.
20 || German. XVI century. Inscription: "Sohlingen 1692."
21–26 || Russian made swords of the XVII century.
27, 28 || Russian made swords of the XVII century. Hallmarks: double-headed eagles under the crown.
29 || Russian made swords of the XVII century.
30 || German. 1701. Hallmarks: crocodiles, lion heads, Catholic bishop staff.

1 || German justice sword of the XVII century. Inscription: "Clements Tesche," "Me Fesit Solingen."
2–3 || German justice sword of the XVII century.
4 || Justice sword of 1652. Inscription: "Nicolavs Morr." An image of the gallows with the executed man and the caption "... VSTI...IA."
5 || German justice sword of 1669.
6 || German justice sword of 1664. The figure of a woman and the inscription: *"Prudentia."*
7 || XVIII century. Double-headed eagles under three crowns. On the chest of the eagles are shields with Western knights striking dragons. Inscription: *"What cannot be done by the power of avid vлleant vires..." "I compose with ega lamb refrenatvs agnys."*

SWORD STRIPES ([e1], p. 110).

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1 || XVII century.
2 || XVII century. Italian.
3–8 || XVII century. German.

Koncharas (tucks). There are only a few of them, without inscriptions, except for the Turkish one, stored in the Armoury ([e1]).

Spears and *bear spears,* with a rare indication of the places of manufacture or type ("Polish", "Turkish") ([e1], p. 78).

5074 (5620) || 1 || XV century. Boris Alekseevich Tverskoy. Inscription in Russian (Cyrillic): "Bear spear of Grand Duke Boris Alekseevich."

BROADSWORDS OF THE XVII CENTURY ([e1], p. 112).

5152 (5700) || 1 || Offered to Mikhail Fedorovich in 1641 by the Moldavian ruler Vasily. Oriental work modeled on the Polish broadswords of the XVII century. On one side are arabesques, and on the other are Arabic inscriptions: "Good Mentor Merciful Wise Righteous," "Long-tolerant Wise Majestic Almighty," "God", "God help."
5153 || 2 || Russian, XVII century. A copy of broadsword No. 1 with arabesques, but without stamps and Arabic inscriptions.
5154 || 3 || XVII century.
5155 || 4 || Russian, XVII century. Italian stripe.
5156 || 5 || Russian work of the XVII century.
5157 || 6 || A stripe of Russian work. Broadsword decoration of Turkish work. XVII century.
5158–5160 || 7–9 || Russian, XVII century.
5161 || 10 || The stripe is German. Oriental sheath and frame.
5162–5164 || 11–13 || XVII century.
5165 || 14 || XVII century. Persian stripe with Arabic inscription (surah of Ali).

5166 (5714) || 15 || Broadsword made at the Armoury after the model No. 14 by a German. In the inventory of 1687 listed as "German work."
5167 || 16 || Polish, XVII century. Inscription: *"Fringia."*
5168 || 17 || Hungarian stripe, but the broadsword is called "oriental."
5169 || 18 || Oriental. Italian stripe.
5170 || 19 || Persian, XVII century, with Arabic inscription, "Ali's work for Khan Mohammed," and various appeals to God.
5171, 5172 || 20, 21 || XVIII century, Moscow.
5173 || 22 || The time of Peter I. Spanish stripe of the XVI century. On the blade is the inscription, "In the year 1474," as well as German poems.
5174 (5722) || 23 || Olonets work of 1715. Inscription: *"viual ... Lacc e mage: Pele Lexewil I715."*
5175–5181 || 24–30 || XVIII century.
5182 || 31 || German, XVII century. On the hilt is written, "1436." Next is depicted a horseman with a pistol in the XVI century clothes, above him another, with a sword, and a warrior with ancient weapons.
5183 || 32 || Polish, XVII century.
5184 || 33 || Polish, XVII century. Oriental stripe after the sword Zulfakar, with the surah "Victory" and "about the hero Ali" (Arabic).
5185–5189 || 34–38 || Swedish, XVIII century.
5190–5201 || 39–40 || Scottish, XVIII century.

Broadsword stripes ([e1], p. 150).

1–2 || Russian, XVII century.
3 || Russian, XVII century, with Cyrillic inscription.

Maces

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1 || Of Mikhail Fedorovich. Inscription in Cyrillic: "By the Grace of God, We the Great Ruler, the Czar, the Grand Prince of All Russia, the Autocrat."
2 || Turkish, XVII century, crystal. No inscription.
3 || Crystal (unknown master).
4 || Of Alexei Mikhailovich. Turkish, XVII century.
5, 6 || Of Alexei Mikhailovich. Bought during the Riga campaign in 1656.
7 || Of Alexei Mikhailovich. Made in Constantinople.
8 || Of Ivan Alekseevich. Persian work.
9 || Of Prince Boris Mikhailovich Lykov. Turkish work of the XVII century. Monogram: "BKBML"; in the *Antiquities of the Russian State* (pt. 3, p. 74, fig. 86, f. B) deciphered as "Boyar Kniaz Boris Mikh. Lykov."
10 || Of Boyar Ilya Danilovich Miloslavsky. Moscow work of the XVII century with a certifying inscription (Cyrillic).
11 || Of Boyar Grigory Gavrilovich Pushkin. XVII century, with a certifying inscription (Cyrillic).
12 || Of Golitsyn. Monogram: "BBKVVG" (Blizhny Boyar Kniaz Vasily Vas. Golitsyn).
13–14 || Moscow work of the XVII century.
15–18 || XVII century.
19–20 || Persian.
21–22 || XVII century.
23 || Turkish, XVII century.
24–25 || Turkish, XVIII century.

Buzdygans: a) six-feather; origins n/s, no inscriptions; b) feathered, without inscriptions, except for Prince Yuri Nikitich Boryatinsky, 1659 (Cyrillic).

Chekans (horseman's picks).

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1 || XVI century. Of Prince Vasily Ivanovich Turenin Obolensky. Cyrillic inscription.
2 || XVI century. Of Fyodor Andreevich Telyatevsky. Cyrillic inscription.
3–4 || XVII century.
5–6 || XVII century, Turkish.
7 || XVII century, Persian.
8 || Cossack, XVII century.

Axes. Origins n/s, no inscriptions.

Berdyshes (poleaxes). There are many of them, but without inscriptions, and origins are not specified. On one *berdysh,* a lion and a unicorn are depicted.

The following list has been taken from Filimonov's inventory of the Moscow Armoury (part 3, book 2, from No. 4382 to No. 5181; printed in Moscow in 1884), which, in its turn, was made according to Yakovlev's handwritten inventory of 1863.

Kuyak armor.

4382–4383 || Kuyak hat of the XVII century
4384 || Kuyak breastplate. Lion's head is depicted. Of-

fered to Mikhail Fedorovich as a tribute from Czar Altyn on Nov. 29, 1631.

CHAIN MAILS AND PLATE HELMETS.

4385 || Of Grand Prince Yaroslav Vsevolodovich, in the baptism of Theodore, 1216. Russian Cyrillic inscriptions and the image of St. Michael the Archangel, captioned "S.A.M." Inscription: "Michael the Archangel, help your servant Theodore." The first syllables of "Archangel" did not fit the frame and so were written above the "S.A.M." caption. Six birds and two vultures are minted. The helmet with the chain mail was found in 1808 under a stump in a forest in the Vladimir province by a peasant woman.

4386 || Russian helmet of the XIV century.

4387, 3 pcs || Russian helmets of the XIV century. One has ears stuffed with white German iron.

4388 || Russian helmet of the XIV century. The cap is iron, smooth, convex lancet. On the crown there are traces of a pattern and the oriental inscription (translation and drawing of the inscription n/a).

4389 || Russian helmet of the XIV century. Ears of German iron.

4390–92 || Russian helmet of the XIV century.

4393 || Russian helmet of the XIV century. Ears of German iron.

4394 || Russian helmet of the XVI century.

4395 || Helmet of the three-year-old Czarevich Ivan Ivanovich, 1557. Hallmarks: two double-headed eagles with crowns, two lions, two lynxes. Floral ornament and Cyrillic inscription induced in gold.

4396 || Russian helmet of the XVI century.

4397–99 || Russian helmet of the XVI century. Feather was inserted into the pommel.

4400 || XVII century helmet of Prince Golitsyn.

4401 || XVII century Persian helmet of Prince Golitsyn. Cut herbs. (In the 1690 inventory was not called Persian.)

4402 || XIII century helmet of Khan Abel-Qasim. Iron cap tall and pointed, with a rod for yalovets; had a brahmitsa, ears and nape protection. Inscription in Arabic script: "Great Sultan, Great Khan over the Khans Abel-Qasim, son of Un-Kanak, brilliant ruler of the High Court."

4403 || Oriental helmet of the XIII century. Identical to 4402. Arabic inscription erased and unreadable.

4404 || XVI century Mongolian helmet with a mask, bearded. Steel cap is round, pointed on top. Carved floral ornament and Arabic names of God: "Merciful, Creator, Purest, Lord, Refuge of the World."

4405–4406 || Identical to 4404.

4407 || Manchu helmet to Czar Mikhail Fedorovich as a tribute from the Tunguz land of Laba-Irdenei-Dainmen-Gerlanz. October 28, 1638. The inscription lettering resembles current Chinese, but in the 1643 inventory was called Arabic. Unreadable anyway.

"JERICHO HATS" ([e2], p. 20).

4408 || XIII century. Chichak of Grand Prince Yuri Vsevolodovich, 1237. Golden arabesque around the crown. On the crown is Tatar inscription: "Khan Muhammad's craftsman work."

4409 || XVII century.

4410 || XVI century. Fyodor Ivanovich Mstislavsky's.

4411 || Of Mikhail Fedorovich, made by Nikita Davydov in 1621. On the stamps is Arabic inscription: "Delight the faithful with the promise of God's help and a quick victory." A golden cloak is attached to the arrow, where the image of a guardian angel is engraved on the field defensively, three crowns of the Georgian czardom are induced

4412 || XVII century, taken out of Czargrad by Afanasy Pronchishchev. Arabic inscriptions:

- at the base: "Gladden the faithful with the promise of God's help and quick victory."
- above the shelf: "In the name of God, good and merciful."
- around the crown: "There is one God, living and eternal and tireless, and all things in heaven and on earth are His essence, and without His will there is no salvation for man, He knows everything that is done by people, and everything that has already been done by them, but people know only what He has deigned to reveal to them. because he is almighty and glorious."
- on the shelf: "God, Consubstantial, Immortal, Almighty, Wise, Righteous, Holy."
- on the arrow: "There is no God but God, and Mohammed is His prophet."
- on the ears: "God is Consubstantial, Czar of all, Immortal, Wise, Holy."

- On the nape: "I have sent you to enlighten the human race, but the infidels, hearing that you preach the teachings of the Alcoran, will want to confuse you with their eyes and, envious of you, will say, he is possessed by a demon."

4413 || Of Alexei Mikhailovich, offered by the boyar Lvov Alexei Mikhailovich. Arabic inscriptions:

- above the shelf: "In the name of God, good and merciful."
- around the crown: "There is one God alive and eternal and tireless, and all things in heaven and on earth are His essence, and without His will there is no salvation for man, He knows everything that is done by people and everything that has already been done by them, but people know only what He has deigned to reveal to them, because he is almighty and glorious."
- on the ears "God is Consubstantial, Czar of all, Immortal, Wise, Holy."
- on the visor: "Make the faithful happy with the promise of God's help and a quick victory."
- around the crown: "There is one God, living and eternal and tireless, and all things in heaven and on earth are His essence, and without His will there is no salvation for man, He knows everything that is done by people and everything that has already been done by them, but people know only what He has deigned to reveal to them, because he is almighty and glorious."
- on the shelf: "God is Consubstantial, Immortal, Almighty, Wise, Righteous, Holy."
- on the arrow: "There is no God but God, and Mohammed is his prophet."
- on the helmet: unreadable inscription.

4414 || Kuchum Jericho hat, offered to Alexei Mikhailovich by boyar Boris Petrovich Sheremetyev.

4415 || Of the boyar Prince V. V. Golitsyn, 1690. Arabic inscriptions:

- on the arrow: "There is no God but God, and Mohammed is His prophet."
- on the crown: "In the name of God, good and merciful"; "Gave you a clear victory"; "May God forgive you your sins, past and future. May God fill you with His grace and guide you by the path of righteousness, and strengthen you with glorious help"; "He took away fear from the hearts of the faithful to increase their faith."

4416 || Hat with Deesis (drawing in [e2], p. 33). Images of the Almighty Savior, the most holy Theotokos, St. John the Baptist, two archangels, two cherubs, two evangelists, St. Nicholas.

4417 || XVII century. According to the inventory of 1687, "Caesar's works." "The cap is tall, with a pear-shaped top, riveted from two halves on the right and left. Two male masks are carved convex on the forehead and nape. On both halves there is a round hallmark, above the hallmarks there are double-headed eagles with wings down, the heads of the eagles are crowned, between the heads there is a four-pointed cross, on the chest of the eagles there is a rider with a sword striking the dragon. The rider gallops to the left of the viewer, a sign of non-Russian origin of the hat, under the stigmas of men's masks, on the sides of trophies of weapons and armor, also snakes, fruits, flowers and leaves, on the crown to the right and left of the hallmarks on the lion, in the hallmarks of the exploits of Hercules. In the right brand, the victory over the giant Antaeus, in the left, Hercules strikes the hydra. Fields are attached to the crown with iron pea nails. The ends of the fields are elongated and iron linings in the form of lilies are superimposed on them.

4418 || Manchu hat. Presented to Czar Mikhail Fedorovich in tribute of the Tunguz Land of Laba Irdeney Dain-men Gerlanz, on November 29, 1636. On the forehead are carved Arabic words (not translated).

4419–20 || Kalmyk, XVI century.

CHICHAKS ([e2], p. 37).

4421–28 || Kalmyk chichak, XVIII century. "Kalmyk hats and chichaks, constituting the military equipment of stable rank, were put on for musters and parades before foreign ambassadors ... as said in the archives of the Moscow Armoury."

4429 || Persian, XVI century. Inscriptions:

- on the crown: "In the name of God, good and merciful"; "Gave you a clear victory"; "May God forgive you your sins, past and future. May God fill you with His grace and guide you by the path of righteousness, and strengthen you with glorious help"; "He took away fear from the hearts of the faithful to increase their faith."
- on the nape: "I sent you to enlighten the human

race, but the infidels, hearing that you preach the teachings of the Alcoran, will want to confuse you with their eyes, and envying you will say, he is possessed by a demon."

- on the ears "God Consubstantial, Czar of all, Immortal, Wise, Holy."

CAPS. ([e2], p. 41).

4430 || Lobster-tailed cap of the boyar Nikita Ivanovich Romanov, XVII century.
4431 || Of Czar Alexei Mikhailovich, offered by the Imereti Czar Alexander, 1658.
4432 || Cap's pot.

MISIURKAS ([e2], p. 43).

4433 || XVI century.
4434–35 || XVI century. Arabic inscriptions. Not translated in [e2].
4436–38 || XVI century.
4439 || XVI century. Arabic inscription. Not translated in [e2].
4440–60 || XVII century.
4461 || Kalmyk misiurka of the XVII century. Prince V. V. Golitsyn.
4462 || Mirror cap of the XVII century.

MAIL AND PLATE ARMOUR. CHAIN MAILS ([e2], p. 54).

4464 || Remainder of the chain mail of Grand Prince Yaroslav Vsevolodovich, 1216.
4465 || Oriental chain mail of 1495. Arabic inscription (not cited in [e2]).
4466 || Of Prince Pyotr Ivanovich Shuisky ("Knzya Petrov Ivanovich Shuyskov," in Cyrillic).
4467–88 || XVI century.
4489–91 || XVII century.

SHELLS ([e2], p. 63).

4492–98 || XVI century.
4499–4504 || Cherkess, XVI century.
4505–20 || German, XVI century.
4521–31 || Moscow, XVII century.
4532–50 || XVII century.
4551 || Oriental, XVI century. Prince Alexei Mikhailovich Cherkassky's.
4552 || Oriental, XVI century. Arabic inscription:: "Chain mail of the Great Shah Ahmet Iram-li. 1595." (A year A.D. in an Arabic inscription?)
4553–58 || Russian, XVII century.
4559 || Copper shell. Offered to Alexei Mikhailovich by the Imereti Czar Alexander in 1659. Rings made of silvery Japanese copper. On the shell are depicted: sun on the right, and crescent on the left.
4560 || Baydana, XVI century, Boris Godunov's. On the rings is a Russian (Cyrillic) inscription: "God is with us, and with no one else."

YUSHMANS ([e2], p. 84).

4561 || Mikhail Fedorovich. Arabic inscriptions. On the chest plates: "Glory to You throughout the world." On the dorsal plates: "Merciful Creator."
4562 || Of Alexei Mikhailovich.
4563 || Of the boyar Nikita Ivanovich Romanov. The plates are decorated with arabesques.

BEHTERETS.
"Given for temporary military service to the Czar's court officers of civil ranks" ([e2], p. 87).

4564 || Of Mikhail Fedorovich, 1620. Master Kononov. "One row of the plates is decorated with ornament in gold looking like an oriental inscription; on the adjacent row is a floral ornament in gold." These rows alternate throughout the shell.
4565 || XVII century, Muscovite work.
4566 || Of Mikhail Fedorovich. 1643, master Fyodor Konstantinov.
4567 || XVII century.

MIRROR ARMOUR (mirrors, hat, vambraces, and greaves) ([e2], p. 91).

4568 || Mirror armor of Russian work of the XVII century:

- hat—with a cast copper double-headed eagle and lilies;
- mirrors—with eagles and lilies;
- vambraces—with eagles and lilies;
- greaves—with floral patterns (see No. 4720).

4569 || Russian mirrors with double-headed eagles, XVI century.

4570 || Mirrors of Mikhail Fedorovich. Made by Dmitry Konovalov in 1616. With the seal of the Czar. In the center is a double-headed eagle with three crowns; on the rim is an inscription in Cyrillic, titled: "By the grace of God, the Great Sovereign Czar and Grand Prince Mikhail Fedorovich of All Russia, the Autocrat of Vladimir, Moscow, Novgorod, the Czar of Kazan, the Czar of Astrakhan, the Czar of Siberia and the Grand Prince of Smolensk and Tver, Yugra, Perm, Vyatka, Bulgary"; on the back is the same eagle and the continuation of the inscription: "and the Sovereign and Grand Prince of Novagorod, Nizov lands, Chernigov, Ryazan, Rostov, Yaroslavl, Belozersk, Livonia, Udor, Obdor, Konda, and all Siberian lands, the Czar of Kartaly and Georgia, the Kabardian lands, the Prince of the Cherkess and Mountain lands, and the Sovereign of many others"; on two diameters it is minted: "By the order of the Great Sovereign Czar and Grand Prince Mikhail Fedorovich of All Russia, this mirror was made in the fourth year of his reign, by order of the kraychy Mikhail Mikhailovich Saltykov, by the master Mitrei Konovalov, and the German Andrei Tirman etched and gilded the summer of 124, July 1616, on the 29th day."

4571 || Of Alexei Mikhailovich. Made by Nikita Davydov, 1663. Double-headed eagles with three crowns, floral pattern, dragons.

4572 || Of Alexei Mikhailovich. Made by Grigory Vyatkin, 1670. Double-headed eagle with a crown and Cyrillic inscription with the title of the Czar.

4573–74 || XVII century, Russian.

4575 || XVII century, with a double-headed eagle.

4576 || XVII century, with a double-headed eagle, stamps with birds.

4577–80 || XVII century, with a double-headed eagle.

4581–82 || XVII century, floral pattern.

4583 || XVII century, with a double-headed eagle.

4584 || Russian mirrors, steel, double-headed eagles with a crown; along the plate borders is the "imitation of oriental inscription" (no drawing or translation). In the inventory of 1687, it is said: "Arabic words on the borders."

4585 || Lateral mirror plate with four-pointed cross and floral ornament.

4586, 2 pcs || Two middle mirror plates. Double-headed eagles under three crowns, traces of an inscription (what inscription is not specified in [e2]).

4587–88 || Two middle mirror plates with eagles.

4589 || XVII century Persian mirrors of the boyar V. V. Golitsyn. They consist of two middle octagonal plates and two lateral quadrangular plates. On the plates there are arabesques in gold and Arabic inscription: "There is only one God, living and eternal and tireless, and all things in heaven and on earth are His essence, and without His will there is no salvation for man. He knows all that men do, and what has already been made by them, but men know only what He has deigned to reveal to them. His kingdom embraces heaven and earth, and He creates them without difficulty, because He is almighty and glorious." In addition to this inscription, one of the names of God, "Overlord," is written in the middle of the dorsal board (in [e2] the language of this inscription is not indicated, but apparently it is also Arabic).

4590, 3 pcs || XVII century, Russian, with floral ornament.

4591–4601 || XVII century.

4605–4614 || Mirror plates.

4615 || Russian, XVII century, with floral ornament.

4616 || Persian mirrors of Mikhail Fedorovich. Arabic inscriptions have been erased; only partial translation is given in [e2]—"Mohammed leads to the true path," and from the "Victory" surah: "He gave you clear victory … glorify Him day and night."

4617 || Persian mirrors of the XVII century, probably of the Golitsyn princes. Arabic inscription on the front and right side plates along the outer border: "There is one God alive and eternal and tireless, and all things in heaven and on earth are His essence, and without His will there is no salvation for man, He knows everything that is done by people and everything that has already been done by them, but people know only what He has deigned to reveal to them. His kingdom embraces heaven and earth, and He creates it without difficulty, because he is almighty and glorious." On the chest plate, along the border, is an excerpt from the "Victory" surah: "He has prepared the bliss of paradise for faithful men and women." On the back plate, along the border: "God is the protection of people, nothing happens without His will. He knows what was and what will be"; and in the center: "Overlord." On the left lateral plate, along the border, there are verses: "Call on Ali the wonder-worker, // he will appear to you as a helper in grief // and all troubles and misfortunes will disappear in an instant // before the power of your prophecy, o Mohammed, // and before your holiness, o Ali."

4618 || Persian mirrors of the XVII century, Golitsyn.

4619–20 || XVII century.

4621–29 || Mirror plates.

Vambraces ([e2], p. 125).

4633–4646 || Russian work of the XVII century, without inscriptions. Often with eagles under three crowns, floral patterns, four-pointed crosses. One with vultures and eagles.

4647 || Russian work of the XVII century. Along the border there is a semblance of an oriental inscription (not given in [e2]), a floral pattern.

4648 || Russian work of the XVII century. Along the border, the likeness of an oriental inscription (not given in [e2]), a floral pattern, a stamp with the likeness of an oriental inscription (not given in [e2]).

4649–50 || Unlabeled.

4651 || Russian work of the XVII century. On the border of gold there is a semblance of an oriental inscription, transverse belts with the likeness of oriental letters (not given in [e2]), silver four-pointed crosses and floral pattern induced in gold.

4652 || XVII century. Polish work. Wide belt at the wrist. A semblance of oriental inscription in gold. Oriental-lookng letters are scattered across the field of the vambrace. In the inventory of 1687, it is said: "On vambraces, and on greaves, and all around, are Arabic words."

4653 || XVII century. Master Nikita Davydov. With arabesques.

4654 || Turkish, with arabesques, 1630.

4655 || XVI century. Ukraine, Colonel Krasnokutsky.

4656 || Persian, XVII century. Arabic inscription: "The name of God will exalt you"; "No one to overcome us."

4657 || XVI century. The boyar Prince Fyodor Ivanovich Mstislavsky.

4660 || Persian, attributed to Grand Prince Yuri Vsevolodovich, 1237. Floral pattern. Given to the Armoury on January 20, 1810, by Count Alexei Ivanovich Musin-Pushkin. Recorded in the register as follows: "Chichak and armlets of Grand Prince Y. V., who laid down his head for the Fatherland on the Sita River, in the Yaroslavl Province. Found after the Tatars killed him in 1237."

4661 || Persian, XVI century.

4662 || Persian, XVII century.

4663 || Persian, XVII century, Arabic inscription.

4664–66 || Persian, XVII century.

4667–79 || Unlabeled.

4680 || Persian.

4681 || Oriental, XVII century.

4682 || Oriental, sent to Alexei Mikhailovich by the Imereti Czar Alexander in 1659.

4683 || Oriental, XVII century, with traces of oriental inscription.

4684–4712 || Unlabeled.

Greaves ([e2], p. 168).

4715–16 || Unlabeled.

4717 || XVII century. A semblance of Arabic letters and arabesque.

4718–21 || XVII century. Russian work.

4722 || Mongolian, with a pattern, as on 4405, 4406, and 4654.

Armor ([e2], p. 175).

4723 || Polish, offered by Stephen Báthory to Czar Fyodor Ivanovich, 1584.

4724 || "Armure ci' tonne."

4725–26 || German, XVI century.

4727 || German, XVI century, of Prince Ivan Alekseevich Vorotynsky.

4728 || German, XVI century, for young men.

4729–30 || German, XVI century.

4731 || German, XVII century, of Nikita Ivanovich Romanov.

4732 || Polish, of Prince Ivan Alekseevich Vorotynsky.

Shields ([e2], p. 256).

5056 || Persian, a gift to Mikhail Fedorovich from Shah Abbas, 1644. *Ingor* (unicorn) skin shield.

5057 || Persian, a gift to Mikhail Fedorovich from the Imereti Czar Alexander, 1658. Unicorn skin.
5058 || Persian, XVI century. Unicorn skin.
5059 || Wooden shield of Muscovite work of the XVII century with a double-headed eagle under three crowns.
5060 || Reed, covered with gold fabric, of Czargrad work, offered to Alexei Mikhailovich by the Greek Ivan Matveev of Czargrad in 1650.
5061 || Reed, covered with gold cloth, of Czargrad work, offered to Alexei Mikhailovich by the Czargrad Greek Dmitry Astafiev in 1654.
5062 || Reed, covered with gold cloth, of Czargrad work, offered to Alexei Mikhailovich by the Czargrad Greek Yuri Ivanov in 1660.
5063 || Reed, covered with gold cloth, of Czargrad work, offered to Alexei Mikhailovich by the Czargrad Greek Yuri Ivanov (second shield).
5064 || Reed, covered with gold cloth, of Czargrad work, offered to Alexei Mikhailovich by the ambassadors of the Imereti Czar Alexander on January 16, 1659.
5065 || Reed, covered with gold cloth, of Czargrad work, offered to Alexei Mikhailovich by the ambassadors of the Imereti Czar Bgrat on January 6, 1670.
5066 || Persian, damask steel, XVI century, brought by the commander Vasily Korobin around 1659.
5067 || Damask, ceremonial shield of Mikhail Fedorovich. From the top, every second vale is crowed and gilded, the gilded rows are filled with images of people, beasts, and arabesques.
5068 || Persian, damask, offered to Mikhail Fedorovich by the Persian merchant Hassan Adzhidatov on February 13, 1667
5069 || Steel, offered to Alexei Mikhailovich by the Imereti Czar Alexander on December 17, 1658.
5070–71 || Steel, V. V. Golitsyn, 1690.
5072–5169 || Unlabeled, round.
5170–71 || Copper, XVII century.

References

[e1] The handwritten inventory of the Armoury Chamber of the Moscow Kremlin, compiled in 1862 by Lukian Yakovlev, assistant director of the Armoury. The oriental inscriptions transcribed by the Mullah Kheyreddin Agyev, his brother, the Mullah Zeyaddin, and their father, Akhund of the Moscow Mohammedan Society, the Imam Mohammed Rafik Agyev, Moscow, 1862. The manuscript is kept in the Moscow Kremlin Museum (Assumption Belfry). Archive of the Armoury Chamber of the Moscow Kremlin. Fund number 1, case number 24. The manuscript is written in calligraphic handwriting. Contains drawings and transcripts (translations) of all inscriptions—Arabic, Russian, Latin, and others.

[e2] *The Inventory of the Moscow Armoury* (Moscow, 1884). Printed edition compiled by Filimonov after the handwritten inventory of Yakovlev in 1863. But there are no translations of Arabic inscriptions and no drawings of them. Some photos are included. The book is available in the Moscow Kremlin Museum (Assumption Belfry). The Archive of the Armoury Chamber of the Moscow Kremlin.

[e3] The 1835 handwritten list of objects in the Moscow Armoury Chamber. Kept in the Moscow Kremlin Museum (Assumption Belfry). The Archive of the Armoury Chamber of the Moscow Kremlin. Fund number 1, case number 5. The manuscript is devoted to the edged weapons of the Armoury. There are no translations of Arabic inscriptions and no drawings of them. There are drawings of Latin inscriptions (but without translation).

[e4] The inventory of the banners of the Armoury Chamber until 1866. The manuscript is kept in the Moscow Kremlin Museum (Assumption Belfry). The Archive of the Armoury Chamber of the Moscow Kremlin. Fund number 1, case number 45.

[e5] The inventory of weapons of the Armoury Chamber of the Moscow Kremlin. The manuscript is made in poorly readable handwriting. Perhaps not even in Russian. Kept in the Moscow Kremlin Museum (Assumption Belfry). The Archive of the Armoury Chamber of the Moscow Kremlin. Fund number 1, case number 25.

[e6] P. P. Epifanov. "Weapons and equipment." In: *Essays on the Russian Culture of the XVI Century.* Part 1: Material culture. Edited by A. V. Artsikhovsky.—M.: Moscow University Press, 1976, pp. 292–360.

[e7] P. P. Epifanov. "Weapons." In: *Essays on the Russian Culture of the XVII Century.* Part 1: Material culture. Edited by A. V. Artsikhovsky.—M.: Moscow University Press, 1979, pp. 265–340.

[e8] M. N. Tikhomirov. *Russia in the XVI Century.*—M.: USSR Academy of Sciences, 1962, p. 84.

[e9] *AI.* (Historical acts, collected and published by the Archaeographic Commission. St. Petersburg, Vol. 1 (1334-1598), 1841; vol. 2 (1598-1613), 1841. Vol. 1, No. 355; S. Bartenev. *The Moscow Kremlin in the Past and Now.* Book. 2.—M., 1916, p. 266.

[e10] A. V. Artsikhovsky. *Historical Miniatures as a Historical Source.*—Moscow University Press, 1944, pp. 77–78.

[e11] M. M. Denisova, M. E. Portnov. *Russian Weapons of the XI–XIX Centuries.*—M., 1952.

[e12] D. Fletcher. *On the Russian State.*—St. Petersburg, 1905.

[e13] S. K. Bogoyavlensky. *Armament of Russian Troops in the XVI–XVII Century.*—M., 1938.

[e14] M. M. Denisova. *Landowners' Cavalry and its Armament in the XVI–XVII Century.*—M., 1943.

[e15] *The State Armoury.* Album.—M.: Soviet Artist, 1988.

The complete bibliography to the eight volumes

Books on New Chronology

Books on the New Chronology have been published since 1990 (the first publications of A. T. Fomenko and his colleagues in scientific journals began to appear in 1980). However, we will begin the list of our books on this topic with the seven-volume *Chronology* series completed by us in 2003 and covering (in a generalized and revised form) all our studies in chronology carried out before 2003.

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Books on New Chronology written after the septavolume Chronology and containing new studies (Russian editions)

...(Г-1) А.Т. Фоменко, Г. В. Носовский «Новая хронология Египта. Астрономическое датирование памятников Древнего Египта. Исследования 2000-2002 годов». — М., «Вече», 2002. Переработанное издание: М., «Астрель», 2007.

. . .А.Т. Фоменко, Г. В. Носовский. «Новая хронология Индии. Исследования 2002-2003 годов». — М., «Деловой экпресс», 2004. В существенно переработанном виде эта книга вышла под названием «Казаки-арии: из Руси в Индию». См. далее...

. . . «Астрель»,... «Астрель»,... «Астрель»,... «Астрель», ...«Римис», ...«Астрель», ...«Астрель», ...«Астрель», ... «Астрель»,... «Астрель»,... «Астрель»,... «Астрель», ...«Астрель», ...«Астрель», ...«Астрель», ...«Астрель», ...«Астрель», ...«Астрель», ...«Астрель», ... «Астрель»,... «Астрель»...

In 2010-2011, A.T. Fomenko prepared the new, substantially updated, Russian edition of the seven-volume *Chronology* series, titled, after the English edition, *History: fiction or science?* («История: вымысел или наука?»). The first volume went to print in 2011. In 2013, A.T. Fomenko also prepared the full-color edition of the series.

[1v] (A-1) А.Т. Фоменко. Том 1. «Числа против лжи. Математическое расследование прошлого. Критика хронологии Скалигера. Сдвиг дат и сокращение истории. Новая хронология». — М„ «Астрель», 2011. ■ ITALIAN EDITION: Anatolij Fomenko. “400 anni d’inganni. E se il nostro passato fosse tutta «un’altra storia»?” Dall’ideatore della Nuova Cronologia.—Macro Edizioni, 2014. Итальянское издание (пер. Vera Giovanna Bani) основано на двух книгах А.Т. Фоменко: «Истину можно вычислить» и «Числа против лжи» (М., «АСТ»).

[2v1] (A-2) А.Т. Фоменко. Том 2, книга 1: «Античность — это средневековье. Миражи в истории. Троянская война была в XIII веке н. э. Евангельские события XII века н. э. и их отражения в истории XI века». — М., «Астрель», 2011.

[2v2] (A-3) А.Т. Фоменко. Том 2, книга 2: «Меняем даты — меняется всё. Античность — это средневековье. Новая хронология Греции и Библии. Математика вскрывает обман средневековых хронологов. — М., «Астрель», 2011.

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con molte, & varie guerre, chefecero in Europa, Asia, & Africa; il progresso del! Imperio loro, Tantico culto, & il tempo della loro couersione al Christianesimo. E in particolare veggonsi i successi de Re, che anticamente dominarono in Dalmatia, Croatia, Bosna, Servia, Rassia e Bulgaria.— Pesaro: Apresso Girolamo Concordia, 1601.

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